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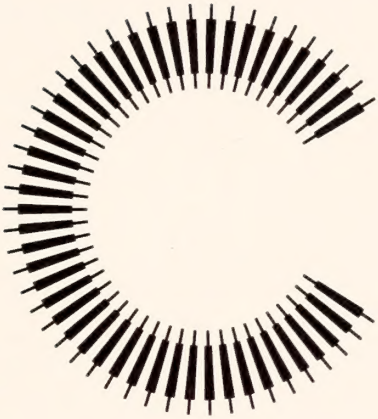

CURTIS
INSTITUTE OF MUSIC

CONVOCATION

Field Concert Hall
Tuesday, September 3, 2013, at 10 a.m.

GREETING

Ned Montgomery — *Vice Chairman, Board of Trustees*

OPENING REMARKS

Roberto Díaz (Viola '84) — *President*

Paul Bryan (Trombone '93) — *Dean of Faculty and Students*

MUSICAL SELECTION

"Why did I not know this before?" from *Iolanta* — Pyotr Ilyich Tchaikovsky (1840–93)

Rachel Sterrenberg, soprano
Mikael Eliasen, piano

FACULTY ADDRESS

Jonathan Biss — *Neubauer Family Chair in Piano Studies*

MUSICAL SELECTION

Souvenir de Florence, Op. 70: I. Allegro con spirito — Tchaikovsky

Joel Link ('11), violin
Bryan Lee ('11), violin
Milena Pajaro-van de Stadt ('10, '11), viola
Roberto Díaz ('84), viola
Camden Shaw ('10, '11), cello
Peter Wiley ('74), cello

REMARKS

David Ludwig (Composition '01)	*Dean of Artistic Programs* *Gie and Lisa Liem Artistic Chair* *of Performance Studies*
Mikael Eliasen	*Artistic Director, Curtis Opera Theatre* *Dean of Vocal Studies* *Hirsig Family Head-of-Department* *Chair in Vocal Studies*
Jeanne M. McGinn	*Ruth W. and A. Morris Williams Jr.* *Chair of Liberal Arts*
Jonathan Coopersmith	*Chair of Musical Studies*

STUDENT ADDRESS

Lauren Eberwein (Voice)	*President, Student Council* *Carol S. and Howard L. Lidz Fellow*

CLOSING REMARKS

Paul Bryan

Why Did I Not Know This Before? from *Iolanta*

Music by Pyotr Ilyich Tchaikovsky – Text by Modest Tchaikovsky

Why have I never known the sadness, grief and tears
while all my days were spent among heavenly sounds and roses?
When I heard the chirping of birds, sounding like a celebration,
I joined their triumphant chorus.
But now, my fate senses a reproach from the noisy chorus of birds.
Why is the silence of the night and cool air more dear to me?
Why do I hear a sobbing-like singing of a nightingale in a distance, why?
Why, tell me, why? Tell me, Martha!

Translation by Ghenady Meirson, faculty

AN AFTERNOON OF POETRY AND MUSIC

◆

Jeanne Minahan
poetry

with settings of her poems
by composers

Joseph Hallman
Andrew Hsu
Ya-Jhu Yang

◆

Sunday, September 15 at 3 p.m.
Field Concert Hall
Curtis Institute of Music

◆

Reading — Jeanne Minahan, poet

INTERMISSION

Rain Out at Sea — Ya-Jhu Yang ('11) (b. 1984)

What It Would Be: To See You Never—
A Tale
Request
After Aristotle
He Writes of His First Love
That Summer
What It Would Be: Three Guesses

Sarah Shafer, soprano
Rebecca Anderson, violin

Six Anti-Love Love Songs — Joseph Hallman (b. 1979)

Proof
Three Words, Two Thousand Times
The End of Love
I Love You Like Ten Bears
Lover's Complaint
Like Love

Sarah Shafer, soprano
Amy J. Yang, piano

Minihan Songs — Andrew Hsu ('12) (b. 1994)

Prelude
In the Scriptorium
Sorrow and All
Reticence
Palm Reader
That Summer
The Blue Dory

Lauren Eberwein, mezzo-soprano
Ashley Hsu, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Jeanne Minahan McGinn is the Ruth W. and A. Morris Williams Jr. Chair of Liberal Arts at Curtis.

Joseph Hallman, guest composer

Andrew Hsu (Piano '13), from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Ya-Jhu Yang (composition '11)

Rebecca Anderson (Violin '13)

Lauren Eberwein, from St. Paul, Minn., is a student of William Stone and entered Curtis in 2011.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Amy J. Yang (Piano '06), staff pianist

CURTIS
INSTITUTE OF MUSIC

Jimmy Brent (1953–79)

JIMMY BRENT RECITAL

Field Concert Hall
Sunday, September 29, 2013, at 2 p.m.

◆

Waltz for No One James R. Brent
Rhumba Boogie Band's Revenge (1953–79)

Tom Lawton, piano

Adagio and Allegro, Op. 70 Robert Schumann (1810–56)

Oliver Aldort, cello
Andrew Hsu, piano

"Maiden's Song" from *Mavra* Igor Stravinsky (1882–1971)

Katya Poplyansky, violin
Andrew Hsu, piano

Trio No. 1 in D minor, Op. 49 Felix Mendelssohn (1809–47)

Molto allegro ed agitato
Andante con moto tranquillo
Finale: Allegro assai appassionato

Katya Poplyansky, violin
Oliver Aldort, cello
Andrew Hsu, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Tom Lawton, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS FALL AT CURTIS

Friday, October 18 at 8 p.m.
Field Concert Hall

Curtis's celebrated Student Recital Series resumes with the premiere of *The Stars and the Roses* by Pulitzer Prize winning composer Steven Stucky, alongside works by Donizetti, Mendelssohn, and Moreno-Torroba.

Curtis Opera Theatre: *The Emperor of Atlantis*
by Viktor Ullman
Thursday, October 10–Saturday October 12 at 7:30 p.m.
Sunday, October 13 at 2:30 p.m.
Vinay Parameswaran, conductor
Chas Rader-Shieber, stage director
Curtis Opera Studio

Three-opera subscriptions (*The Emperor of Atlantis, L'elisir d'amore, La Cenerentola*): $75; single tickets: $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

Curtis Symphony Orchestra
Jack Wolgin Orchestral Concerts
Sunday, October 20 at 3 p.m.
Verizon Hall at the Kimmel Center
Michael Stern, conductor ('86)
Kensho Watanabe, conductor ('13)

Strauss	**"Dance of the Seven Veils" from *Salome*, Op.54**
Rachmaninoff	***Symphonic Dances*, Op. 45**
Stravinsky	***The Rite of Spring***

Three-concert subscriptions: $15–$110, Curtis Ticket Office: www.curtis.edu or (215) 893-7902; single tickets $5–$45, Ticket Philadelphia: www.TicketPhiladelphia.com or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIRST STUDENT RECITAL
Friday, October 18 at 8 p.m.
Field Concert Hall

◆

Selections from *L'elisir d'amore* — Gaetano Donizetti (1797–1848)

"Chiedi all'aura lusinghiera"

Elena Perroni, soprano
Mingjie Lei, tenor
Bénédicte Jourdois, piano

"Venti scudi"

Spencer Lang, tenor
Sean Michael Plumb, baritone
Bénédicte Jourdois, piano

"Voglio dire"

Mingjie Lei, tenor
Andrew Bogard, bass-baritone
Bénédicte Jourdois, piano

Sonata-Fantasia — Federico Moreno Tórroba (1891–1982)

Gideon Whitehead, guitar

The Stars and the Roses — Steven Stucky (b. 1949)

"Happiness"
"The Sun"
"The Bird Kingdom"

Curtis 20/21 Ensemble:
Roy Hage, tenor
Shannon Lee, violin
Arlen Hlusko, cello
Patrick Williams, flute
Slavko Popovic, clarinet
Kate Liu, piano
Ted Babcock, percussion

This commission was supported by a grant from the Musical Fund Society.

INTERMISSION

Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809–47)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Katya Poplyansky, violin
Oliver Aldort, cello
Andrew Hsu, piano

Photographic and recording equipment may not be used in Field Concert Hall.
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THIS FALL AT CURTIS

CURTIS SYMPHONY ORCHESTRA

Saturday, October 19 at 8 p.m., Miller Symphony Hall, Allentown, PA
Sunday, October 20 at 3 p.m., Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Rachmaninoff	***Symphonic Dances,* Op. 54**
Strauss	**"Dance of the Seven Veils" from *Salome,* Op. 45**
Stravinsky	***The Rite of Spring***
	Michael Stern, conductor
	Kensho Watanabe, conductor

Three-concert subscription $15–$110; single tickets $5–$45
Ticket Philadelphia: (215) 893-1999 or www.ticketphiladelphia.org
Oct. 19 tickets: $25 + $8 handling fee; www.allentownsymphony.org or (601) 432-6715

CURTIS PRESENTS

A Celebration of Ned Rorem's 90th Birthday
Wednesday, October 23 at 8 p.m.
Field Concert Hall

Rorem	***Evidence of Things Not Seen***
	Rachel Sterrenberg, soprano
	Lauren Eberwein, mezzo-soprano
	Spencer Lang, tenor
	Jarret Ott, baritone
	Mikael Eliasen, piano

Four-concert subscriptions $95; single tickets $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

CURTIS OPERA THEATRE

Thursday, November 21–Saturday, November 23 at 7:30 p.m.
Sunday, November 24 at 2:30 p.m.
Prince Music Theater

Donizetti	***L'elisir d'amore***
	Vinay Parameswaran, conductor
	Jordan Fein, stage director

Single tickets $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

NEXT STUDENT RECITAL

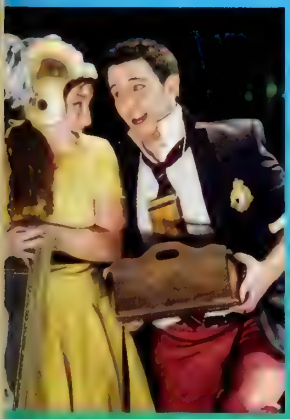
Monday, October 21 at 8 p.m.
Field Concert Hall

Bach	**Prelude and Fugue No. 11 in F major, BWV 880, from *Das Wohltemperierte Klavier, Teil 2***
Chopin	**Scherzo No. 1 in B minor, Op. 20**
Liszt	**Hungarian Rhapsody No. 10**
	Nina Hu, piano
Copland	**Suite from *Appalachian Spring***
	Curtis Chamber Ensemble
	Daniel Matsukawa, conductor
Prokofiev	**Sonata No. 7 in B-flat major, Op. 83**
	Wei Luo, piano
	Concerto No. 2 in G minor, Op. 63
	Stephen Waarts, violin
	Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

FALL 2013

CURTIS OPERA THEATRE
CURTIS SYMPHONY ORCHESTRA



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CURTIS SYMPHONY ORCHESTRA

Michael Stern, *conductor*
Kensho Watanabe, *conductor*

Saturday October 19 8 p.m.
Miller Symphony Hall, Allentown

Sunday October 20 3 p.m.
Verizon Hall at the Kimmel Center

THE JACK WOLGIN ORCHESTRAL CONCERTS Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

"Dance of the Seven Veils" from *Salome*, Op. 54 and *Symphonic Dances*, Op. 45 by arrangement with Boosey and Hawkes

Photographic and recording equipment may not be used in Verizon Hall.

PROGRAM

STRAUSS — **"Dance of the Seven Veils" from *Salome*, Op. 54**

Kensho Watanabe, *conductor*

RACHMANINOFF — ***Symphonic Dances*, Op. 45**

Non allegro—Lento—Tempo I
Andante con moto (Tempo di Valse)
Lento assai—Allegro vivaco

Michael Stern, *conductor*

INTERMISSION

STRAVINSKY — ***Le Sacre du printemps***

First Part: The Adoration of the Earth
- Introduction—
- Dance of the Young Girls—
- Ritual of Abduction—
- Spring Rounds—
- Ritual of the Rival Tribes—
- Procession of the Sage—
- The Sage—
- Dance of the Earth

Second Part: The Sacrifice
- Introduction—
- Mystic Circle of the Young Girls—
- Glorification of the Chosen One—
- Evocation of the Ancestors—
- Ritual Action of the Ancestors—
- Sacrificial Dance (The Chosen One)

Michael Stern, *conductor*

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Community service is deeply ingrained in our culture and in the lives of our lawyers and staff. We support a wide range of organizations that play a vital role in strengthening the communities in which we live and work.

RICHARD STRAUSS **"Dance of the Seven Veils," from *Salome***

B June 11, 1864, in Munich, Germany
D September 8, 1949, in Garmisch-Partenkirchen, Germany

Blood, gore, and sex on the opera stage might not faze us much these days; but in December 1905, when Strauss's Salome was first performed in Dresden, such things still had the power to shock. Not even the murderous passion of Puccini's *Tosca* (1900) could have prepared the public for the lurid decadence of Strauss's early masterpiece. Based on Oscar Wilde's 1893 play of the same title, the opera features not only a love scene with the severed head of John the Baptist but also a dance sequence in which the title character disrobes for the pleasure of her lecherous stepfather. Wilde's play, which Strauss saw in Berlin in 1903, had already been barred from the London stage; the opera would be banned in various cities as well, even in Berlin. Seeing it on the stage is still a disturbing experience, though its musical riches have made it an indispensable (or inescapable) part of post-Romantic opera.

Wilde's Salome is a sixteen-year-old fired by jealousies and resentments she inherited from her mother, Herodias—who has already had her first husband (Salome's father) killed so that she could marry his brother, the famously ruthless Herod. Salome dodges her stepfather's advances as long as she can, but surrounded by such debauchery it is perhaps only natural that she turns rotten—lusting, ultimately, after the holy purity of the pale Jochanaan (John), who is held prisoner at Herod's court. She takes things a bit too far, bringing the prophet out of his cell and imploring him for a kiss, which he refuses to grant. Not accustomed to being denied, Salome devises her revenge: When Herod asks her to dance she extracts a pledge from him that, once she has finished, he will grant her any wish. We all know what that wish will be. It is partly our advance knowledge that John's head is about to be "served up," as it were, that imbues the dance with its queasy character; we already know that it spells doom for John.

With its feigned exoticism—more Viennese than Judean—Salome's dance was the most difficult part of the opera for Strauss to write; in fact he composed it last. This dazzling but oddly delicate *tour de force*, scored for the entire gigantic orchestra, features the opera's principal subjects: Salome's snaky main theme, an arching string descent representing her lust, and a little "head toss" love theme in the woodwinds. As the dance approaches its wild climax the strings play a brand-new tune, a torchy dirge that sums up the girl's morbid desire. Harrowing dissonances usher in the coda, in which she flings off her final veil.

SERGEI RACHMANINOFF ***Symphonic Dances*, Op. 45**

B April 1, 1873, in Great Novgorod, Russia
D March 28, 1943, in Beverly Hills

There is no little nostalgia in the *Symphonic Dances*, composed in 1940. Rachmaninoff had virtually stopped composing by the late 1930s, and although he could not have known that this work would be his valedictory one, in various ways it summarizes many aspects of his career. ("I don't know how it happened," the composer commented. "It must have been my last spark.") Not only do these dances contain all the lyricism of his concertos and symphonies and the energy of his Russian Romantic roots, they also employ some of the church chants that had fascinated him throughout his career, including melodies already used in First Symphony and the "Dies irae" sequence chant from the Requiem Mass. Written in piano score during the spring and summer of 1940, mostly at the composer's home in Huntington, Long Island, the piece was orchestrated that fall. It received its first performances on January 3 and 4, 1941, by Eugene Ormandy and the Philadelphia Orchestra, to whom it was dedicated.

The composer had long favored the "Philadelphia Sound." As a pianist he had shown partiality to the ensemble since his first travels to the U.S., and during the 1930s he is said to have remarked that he always composed with the sound of the Philadelphia Orchestra in his head. The list of works given their premieres by the ensemble is impressive: the Fourth Piano Concerto, the Third Symphony, the *Paganini Rhapsody*, and *The Bells*. "When I was a young man I idolized Chaliapin," he told the orchestra after a rehearsal of the new *Symphonic Dances*. "He was my ideal, and when I thought of composition I thought of song and of Chaliapin. Now he is gone. Nowadays when I compose, my thoughts turn to you, the greates orchestra in the world. For that reason, I dedicated this, my newest composition, to you the members of the Philadelphia Orchestra and your great conductor, Eugene Ormandy."

There were perhaps musico-political reasons that Rachmaninoff favored Ormandy The other great proponent of new music in America, Boston's Serge Koussevitzky, had been an arch-enemy of Rachmaninoff since their early years in Russia, the result of political infighting there. Ormandy was Rachmaninoff's chief ally in a world that was moving away from the composer's entrenched post-Romanticism toward more progressive (and less tonal) trends.

At one point Rachmaninoff thought of giving each section of his *Symphonic Dances* a programmatic title—"Daytime," "Twilight," and "Midnight"—partly because of the prospect of a choreographed version by Michel Fokine, whose ballet to the composer's *Paganini Rhapsody* had been a great success in 1939. But Fokine died while Rachmaninoff was orchestrating the *Dances*, and the compose stuck to the purely symphonic nature of the work when he had it published, even though the mood of each title is still, to some extent, borne out in the character of the music. Other have choreographed the piece since, including the New York City Ballet's Peter Martins, yet remains intriguing to imagine what Fokine—whose works for the renowned Ballets Russes included *The Firebird*, *Petrushka*, and *Daphnis et Chloé*—might have done with this music.

The first segment of the *Dances* (Non allegro), bright and sunny, contains the

omposer's only use of solo saxophone, which ome have read as the influence of jazz. 'he somber tones of the Andante con moto 'In waltz tempo") evoke a melancholy vening-mood, while the finale (Lento assai, ollowed by Allegro vivace) is an extroverted and complex set of ruminations on several themes, especially the "Dies irae" and a Russian chant, "Blessed be the Lord." The end of the score is inscribed with the simple words, "I thank Thee, Lord."

GOR STRAVINSKY ***Le Sacre du printemps***

; June 17, 1882, in Oranienbaum, Russia
) April 6, 1971, in New York City

gor Stravinsky left his native Russia for 'aris in 1909 to collaborate with dance mpresario Sergei Diaghilev, then emigrated) Switzerland in 1914 and to the United States n 1939. He made his first mark with big ballet cores (1909–14), then turned to neoclassicism luring the 1920s and '30s, and at the end of is life dabbled in twelve-tone composition. Iis early Paris ballets remain some of his most hockingly modernist music, and at the same ime they have become a central part of the epertory. This evening's concert of music ssociated with dance concludes with what s perhaps the greatest ballet score since Tchaikovsky, *Le Sacre du printemps* (*The Rite of Spring*), which received its tumultuous premiere in Paris 100 years ago, in May 1913.

The Russian spring was something that Stravinsky remembered with fondness to his last days. He seems to have associated it with what one writer calls "the vague yet profound lisquiet that accompanies the approach of adolescence." When asked what he had most loved about Russia, Stravinsky is reported to have said: "The violent Russian spring that seemed to begin in an hour and was like the whole earth cracking. That was the most wonderful event of every year of my childhood." The composer sketched out the scenario himself, together with his friend Nicolas Roerich, based partly on a dream he had in 1910 as he was finishing the piece that would become his first Diaghilev success, *The Firebird*. "I saw in my imagination a solemn pagan rite," Stravinsky later said. "Wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." He began the score of Rite in the summer of 1911, immediately after the premiere of his second ballet for the Ballets Russes, *Petrushka*, and completed it in early 1913 in Paris.

The Rite of Spring received its famous premiere on May 29, 1913 at the Théâtre des Champs-Elysées. The choreography was by Vaslav Nijinsky, and the orchestra was

conducted by Pierre Monteux, in this most notorious of all musical riot-premieres. "I was sitting in the fourth or fifth row on the right," Stravinsky recounted, "and the image of Monteux's back is more vivid in my mind today than the picture of the stage. Monteux stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end. I left my seat when the heavy noises began and went backstage behind Nijinsky in the right wing. Nijinsky stood on a chair, just out of view of the audience, shouting numbers to the dancers. From what I heard of the musical performance it was not bad. Sixteen rehearsals had given the orchestra at least some security. After the 'performance' we were excited, angry, disgusted—and happy. I went with Diaghilev and Nijinsky to a restaurant. … Diaghilev's only comment was: 'Exactly what I wanted.'"

The Rite of Spring is cast in two large tableaux, each embracing several dance sequences. Research has revealed that, as with many of Stravinsky's works, many of its "primitive" melodic materials were borrowed more or less directly from Russian folk music. Stravinsky is not Schoenberg; his early ballet scores contain just enough harmonic stability that the ear always feels some sort of tonal orientation. The harmonic fabric of the work is in fact often based on two or three simple triads—which are placed, however, in conflicting and often jarring juxtaposition. What makes *The Rite of Spring* sound so new is its upsetting metrical asymmetry, which confounds the ear's rhythmic expectations at every turn. Among the work's highlights are the now-familiar opening Auguries of Spring, the stupefying Dance of the Earth, and the Sacrificial Dance that closes the piece, in which the chosen girl dances until she drops dead.

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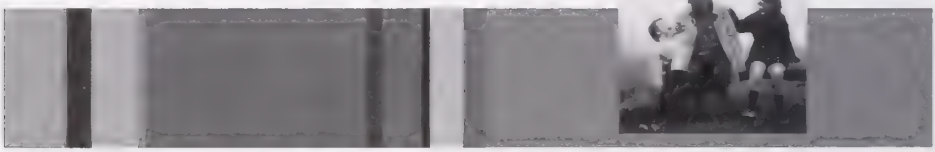

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Michael Stern CONDUCTOR

Conductor Michael Stern is the music director of the Kansas City Symphony, which has been hailed for its remarkable artistic growth and development since his tenure began. Together they have released recordings for Naxos and Reference Recordings, and were featured on the PBS Summer Arts Series in July, 2012. He is founding artistic director and principal conductor of the IRIS Orchestra, recognized for its virtuosity and programming and its emphasis on American contemporary music.

Mr. Stern has served as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra, permanent guest conductor of France's Orchestre National de Lyon, and principal guest conductor of the Orchestre National de Lille, France. In North America he has conducted the New York Philharmonic; the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, Montreal, National, Pittsburgh, Seattle, St. Louis, and Toronto symphonies; and the Cleveland and Philadelphia orchestras. He has also appeared regularly at the Aspen Music Festival. His international conducting engagements include the the Israel, London, Moscow, and Royal Stockholm philharmonics; the London and Vienna radio symphonies; and the NHK Symphony (Tokyo).

Mr. Stern is a 1986 graduate of the Curtis Institute of Music, where his major teacher was Max Rudolf. Mr. Stern edited the third edition of Rudolf's textbook, *The Grammar of Conducting*, as well as a volume of Rudolf's collected writings and correspondence (Pendragon Press). He also holds a degree in American history from Harvard University.

Kensho Watanabe CONDUCTOR

Kensho Watanabe from Greenwich, Conn., received a diploma in 2013 from the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He returned to Curtis in Fall 2013 as the Rita E. Hauser Conducting Fellow. Recent conducting experiences with the Curtis Symphony Orchestra include Jennifer Higdon's *blue cathedral*, a duet from Tchaikovsky's unfinished opera *Romeo and Juliet*, and Wagner's *Flying Dutchman Overture* at Verizon Hall; and Richard Danielpour's *Consecration* at Gould Rehearsal Hall. This fall he conducted the Curtis Opera Theatre's production of *The Emperor of Atlantis*.

Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He has also served as the music director of Yale's Berkeley College Orchestra and as a cover conductor for the Atlanta Symphony and Symphony in C. He has participated in master classes with conductors including David Amado, Giancarlo Guerrero, Michael Jinbo, Colin Metters, and Robert Spano.

Mr. Watanabe received a bachelor's degree in biology from Yale College and a master's degree in violin performance from Yale School of Music. Mr. Watanabe performs regularly with the Philadelphia Orchestra as a substitute violinist and spends his summers at the Greenwood Music Camp, where he serves as orchestra conductor.

CURTIS OPERA THEATRE

Vinay Parameswaran, *conductor*
Jordan Fein, *stage director*
Amy Rubin, *scenic designer*
Ásta Bennie Hostetter, *costume designer*
Amith Chandrashaker, *lighting designer*

Thursday	November 21, 2013	7:30 p.m.
Friday	November 22, 2013	7:30 p.m.
Saturday	November 23, 2013	7:30 p.m.
Sunday	November 24, 2013	2:30 p.m.

Prince Music Theater

PRESENTS

L'elisir d'amore

MUSIC Gaetano Donizetti
LIBRETTO Felice Romani

L'elisir d'amore runs approximately 2 hours and 20 minutes, including one 20-minute intermission.

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CAST AND SYNOPSIS

(in singing order)	NOVEMBER 21 & 24	NOVEMBER 22	NOVEMBER 23
Giannetta	Heather Stebbins	Lin Shi	Shir Rozzen
Nemorino	Roy Hage	Mingjie Lei	Spencer Lang
Adina	Rachel Sterrenberg	Elena Perroni	Alize Rozsnyai
Belcore	Johnathan McCullough	Jamez McCorkle	Sean Michael Plumb
Dulcamara	Andrew Bogard	Anthony Reed	Thomas Shivone

Chorus (all performances) Dennis Chmelensky, Lauren Eberwein, Vartan Gabrielian, Ashley Milanese, Ashley Marie Robillard, Nian Wang

ACT ONE

Nemorino is a young villager in love with Adina, a beautiful landowner who is clearly out of his league. He watches as she reads the tale of Tristan and Isolde, who are united by a love potion, to her servants. Then, much to Nemorino's discomfort, a platoon of soldiers arrives led by the dashing Sergeant Belcore, who focuses his attention on Adina and almost immediately proposes marriage to her. The startled Adina promises to consider his offer. When she and Nemorino are left alone, she discourages his attentions.

Nemorino, now desperate, decides to buy his own love elixir from the ebullient "Doctor" Dulcamara, who has just arrived in the village to hawk his patent medicines. The pricey potion is merely cheap wine, and Nemorino is quickly affected by it. Assuming he will soon be irresistible to Adina, Nemorino feigns indifference when she appears. Adina retaliates by flirting with Belcore, and Nemorino is emboldened to taunt the couple. Belcore, ordered by his commander to march at dawn, decides that he must marry Adina at once to ensure her fidelity.

ACT TWO

A great wedding feast is assembled, and Adina wonders to herself why Nemorino is absent. Secretly hoping he will arrive, she insists that the signing of the marriage contracts be postponed to the evening. Meanwhile Nemorino wants more elixir in order to have one last chance to charm Adina. But he is broke, and Dulcamara is not about to give him credit.

Belcore arrives and, learning that Nemorino needs cash as soon as possible, recruits him for the platoon, offering a volunteer bonus which Nemorino immediately uses to buy more of the elixir. He gulps it down. Growing tipsy, and not yet aware of the news that his uncle has died and left him a large inheritance, Nemorino returns to the party. Adina enters to confront him about his enlistment, but when all of the village girls flock to him, her jealously is aroused. Nemorino attributes his newfound popularity to the elixir.

He has also noticed a sign of Adina's affection—a tear on her cheek as he flirted with the village girls. Realizing she is truly in love with Nemorino, Adina buys out his military contract and calls off her marriage to Belcore. Dulcamara triumphantly accords full credit to the elixir of love.

PROGRAM NOTES

by Peter Burwasser

L'elisir d'amore was written on a sort of dare. In the spring of 1832, the manager of Teatro alla Canobbiana in Milan found himself with a hole in his schedule when a composer failed to produce a commissioned opera on time. He turned to Donizetti, by then well regarded as the creator of the immensely popular *Anna Bolena* (1830), to quickly assemble a production—perhaps some kind of restoration of an old score. Instead Donizetti offered to create a wholly new work.

L'elisir d'amore came to life with astonishing speed. The gestation period does not seem to be recorded precisely, with accounts ranging from one week to six, but anything in that range, for an enduring masterpiece of such rewarding charm and delicate construction, is remarkable.

Donizetti collaborated with Felice Romani, an erudite Francophile who adopted the libretto from a now-forgotten opera by the Paris-based composer Daniel Auber. The stor employs an ancient central metaphor: the love potion. Ironically, the literary source for the elixir is the same as Wagner's *Tristan und Isolde* which is referenced in Romani's libretto.

However in *L'elisir* it is not the counterfeit potion that is creating the chaos, but simply "love" itself, that universal life force, so powerful that it can drive the most ordinary person to the brink of insanity. *L'elisir d'amore* i often considered an opera devoid of cynicism, a depiction of love as a kind of idealized, overwhelming sweetness; yet Donizetti expose "love" as an amorphous element that can manifest itself as manipulation, lust, greed, an even cruelty. Donizetti reveals the mercurial nature of this elusive emotion and perhaps the precise reason as to our utter obsession with a power that, as Virgil said, conquers all.

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Vinay Parameswaran CONDUCTOR

Vinay Parameswaran is active both as an orchestral and opera conductor. In the 2013–14 season, he leads the Fort Worth Symphony Orchestra in educational and outreach concerts and returns to the Curtis Opera Theatre to conduct Donizetti's *L'elisir d'amore*.

Last season Mr. Parameswaran conducted six performances with violinists Jaime Laredo and Jennifer Koh as part of their "2 × 4" project, leading the Vermont Symphony Orchestra and the Curtis Chamber Orchestra at the Perelman Theater in Philadelphia, the Miller Theater in New York, and the Kennedy Center for the Performing Arts in Washington, D.C.. He conducted the Curtis Opera Theatre production of Mozart's *Magic Flute* and led Act I of Jennifer Higdon's forthcoming opera *Cold Mountain* in a workshop with Opera Philadelphia. He also participated in a workshop with Miguel Harth-Bedoya and the Fort Worth Symphony Orchestra and attended the Conductor's Institute at the Cabrillo Festival of Contemporary Music, headed by Marin Alsop and Gustav Meier and sponsored by the Conductors Guild.

Mr. Parameswaran debuted with the Curtis Opera Theatre in 2011, conducting a double bill of Handel's *Apollo e Dafne* and Davies's *Miss Donnithorne's Maggot*. He made his Verizon Hall debut with the Curtis Symphony Orchestra conducting works by Ludwig and Barber and his Kennedy Center debut with the Curtis 20/21 Ensemble

Mr. Parameswaran is an accomplished pianist and percussionist who has performed concertos with the Fremont Symphony Orchestra, the Pioneer Valley Symphony, and the Brown University Orchestra and given solo recitals in San Francisco, Berkeley, Providence, and Philadelphia. He received his Bachelor of Arts degree in music and political science from Brown University, graduating with honors. At Brown, he began his conducting studies with Paul Phillips. In 2013 he received a diploma from the Curtis Institut of Music, where he studied with renowned conducting pedagogue Otto-Werner Mueller.

Jordan Fein STAGE DIRECTOR

Jordan Fein is a New York-based opera and theatre director. For Curtis Opera Theatre he has directed *DIDO+*, a triple bill that includec Weill's *Berliner Requiem*, Purcell's *Dido and Aeneas*, and Luciano Berio's *Sequenza III*. Also for Curtis Opera Theatre, he has assistant directed Britten's *Owen Wingrave*, Henze's *Elegy for Young Lovers*, and Janacek's *Cunning Little Vixen*. Most recently Jordan directed *Dracula, or The Undead* as a part of the Williamstown Theatre Festival's 2013 season. Other WTF credits include Lisa D'Amour's *Anna Bella Eema* and Edward Albee's *Zoo Story*. New York credits include *Queen of the May…* (Galapagos Art Space), *Rags Parkland* (Ars Nova Ant Fest/JACK), Jenet's *The Maids* (Fourth Street Theater) and *Edibles Inc.* (Incubator Arts Project). Jordan holds a B.F.A. from New York University.

Amy Rubin SCENIC DESIGNER

Amy Rubin, originally from Philadelphia, is a Brooklyn-based set designer. She recently designed Penn Dixie Productions' *Animal Animal Mammal Mine* for the Philadelphia International Theatre Festival. Amy spent la:

ummer in Austria working with directors Brian Mertes and Julian Crouch on a new roduction of *Jedermann* in the Cathedral quare for the Salzburg Festival. She also ollaborated with director Julian Crouch on Paola Prestini's *Aging Magician*, part of HERE rts Center's Prototype Festival. Other recent redits include *Festenmacher*, *Glamdromeda* UglyRhino), *Dr. C Or How I Learned to Act in 8 Steps* (Theater Mitu), and *Night of Too Many Stars* American Museum of Natural History). She is frequent designer for Viacom Special Events, ncluding events for MTV, Comedy Central, nd Spike TV; and has designed at Cherry Lane Theatre, Baryshnikov Arts Center, HERE, 3LD, and New York University.

Asta Bennie Hostetter COSTUME DESIGNER
Asta Bennie Hostetter's recent work includes: *This Great Country* (600 Highwaymen, River to River), *Hotel Colors* (Bushwick Starr), *Pinkolandia* (INTAR), *Furry* (Jack), *O guru guru guru…* (Humana Festival), *Inn* (Target Margin Theater, Abrons Arts Center), *Grimly Handsome* Incubator Arts Project), *Tube* (Incubator Arts Project). *The Glass Menagerie* (Theatreworks), *Strange Cargo* (Palissimo, PS 122).

Amith Chandrashaker LIGHTING DESIGNER
Amith Chandrashaker's recent work in heatre and opera includes: *The Hatmaker's Wife* Playwright's Realm); *The Drawer Boy* (Soho Playhouse); *Middletown* (Atlantic Theater School); *Twelfth Night* (Mile Square Theater Company); *Home for the Holidays* (LTOTS); *World of Wires* (ICA Boston); *A Lasting Impression* Fourth Street Theater); *Baal* (Hoi Polloi); *Carmen*, *La bohème*, and *Die Fledermaus* (NJAVO); *Rough Sketch* (59e59); *Angry Young Women…* Players Theatre); *Measure for Measure* (NYU Tisch); and *Festenmacher* (NYU Tisch). Dance work includes premieres by Sidra Bell, Alexander Ekman, Aszure Barton, Kate Weare, and Benoit Swan-Pouffer. Lighting projects for television include NBC's coverage of the 2012 Democratic Convention, as well as work for CNN, WNBC, and others.

Andrew Bogard (Dulcamara—November 21 and 24), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Rinaldo* (Argante), *Owen Wingrave* (Spencer Coyle), *The Magic Flute* (Sarastro), *I Capuleti e i Montecchi* (Capellio), *Elegy for Young Lovers* (Dr. Wilhelm Reischmann), and *Faust* (Méphistophélès) for the Curtis Opera Theatre; *A Midsummer Night's Dream* (Peter Quince) and *Long Christmas Dinner* (Cousin Brandon) at the Juilliard School; and *Gianni Schicchi* (Simone), *The Crucible* (Reverend Hale), *La bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at the Chautauqua Institution.

Dennis Chmelensky (Chorus), from Berlin, Germany, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Boris Godunov* (Fyodor) and *Tosca* (Shepherd Boy).

Lauren Eberwein (Chorus), from Calgary, Alberta, is a mezzo-soprano studying in the voice program with William Stone, adjunct faculty. Credits include: *The Emperor of Atlantis* (The Drummer), *The Magic Flute* (Second Lady), *Dido and Aeneas* (Dido) and *Faust* (Chorus) for the Curtis Opera Theatre; *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera; and, as a soloist, concerts with the Maryland Symphony.

Vartan Gabrielian (Chorus), from Toronto, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include *The Emperor of Atlantis* (The Loudspeaker), *Rinaldo* (Mago, Eustazio), *The Magic Flute* (Chorus) for the Curtis Opera Theatre, and the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Roy Hage (Nemorino—November 21 and 24), from Beirut, Lebanon, is a tenor studying in the opera program with Laura Brooks Rice, adjunct faculty. Credits include: *The Emperor of Atlantis* (A Soldier), *Rinaldo* (Goffredo), *Owen Wingrave* (General Wingrave), and *The Magic Flute* (Tamino) for the Curtis Opera Theatre; soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

Spencer Lang (Nemorino—November 22), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *The Emperor of Atlantis* (Harlequin), *Rinaldo* (Goffredo), *Owen Wingrave* (Lechmere), *The Magic Flute* (Monostatos), *The Berlin Requiem* (Ensemble), and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Mingjie Lei (Nemorino—November 23), from Hengyang, China, is a tenor studying in the opera program with Marlena Kleinman Malas.

Ashley Milanese (Chorus), from New Orleans, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *The Emperor of Atlantis* (Bubikopf) for Curtis Opera Theatre, and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution.

Jamez McCorkle (Belcore—November 22)—November 16 and 18), from New Orleans, is a baritone studying in the voice program with Ruth Falcon, adjunct faculty. Credits include: *The Magic Flute* (Sprecher, Armored Man 2, Chorus) for the Curtis Opera Theatre; and roles for Music Academy of the West, International Vocal Arts Institute, and Loyola University. He was a winner of the 2013 George London Foundation Competition.

Johnathan McCullough (Belcore—November 21 and 24), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Magic Flute* (Papageno), *Dido and Aeneas* (Sorceress), *I Capuleti e i Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Cricket, Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Gendarme), and *La Tragédie de Carmen* (García) for the Curt Opera Theatre; roles for Center Stage Opera, LA Opera's Opera Camp; opera scenes at SongFest and Pacific Opera Institute; and, as soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Elena Perroni (Adina—November 22), from Perth, Australia, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Zerlina) and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution, *Thaïs* (Croblye) at the Manhattan School of Music, and *Dialogues des Carmelites* (Sister Constance) at the Western Australian Academy of Performing Arts.

Sean Michael Plumb (Belcore—Novembe 23), from Los Angeles, is a baritone studying in the voice program with Steven W. Smith, adjunct faculty. Credits include: *The Emperor of Atlantis* (Emperor Uberall), *The Magic Flute* (Papageno), *I Capuleti e i Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Choru and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at t Aspen Music Festival and School, Kennedy

Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's From the Top; and, as a soloist, with the LA Opera Orchestra at the Grammy Week 2010 Salute to Plácido Domingo.

Anthony Reed (Dulcamara—November 22), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: *The Emperor of Atlantis* (Death) and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; performances with the Wolf Trap Opera Studio, the Johanna Meier Opera Theater Institute, and the University of Wisconsin—Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin—Eau Claire.

Ashley Marie Robillard (Chorus), from Norton, Mass., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'enfant et les sortileges* (Fire and Owl), Pauline Viardot's *Cinderella* (Fairy Godmother), and Nicholas Reveles's *Sleeping Beauty* (Queen) for Walnut Hill School; and, as a soloist, Honegger's *King David* with the New England Conservatory's Youth Chorale and Youth Philharmonic Orchestra.

Alize Rozsnyai (Adina—November 23), from San Diego, is a soprano studying in the opera program with Lorraine Nubar, adjunct faculty. Credits include: *Rinaldo* (Almirena), *The Magic Flute* (Queen), *The Ballad of the Soldier's Wife* (Soloist), *Dido and Aeneas* (Belinda), *Sequenza III* (Soloist), *Elegy for Young Lovers* (Hilda Mack), *Faust* (Chorus), *Apollo e Dafne* (title role), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), Antony and Cleopatra (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Indiana University Early Music Institute and the Aspen Music Festival and School.

Shir Rozzen (Giannetta—November 23) from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *The Magic Flute* (Third Lady), *Dido and Aeneas* (Dido), *Faust* (Marthe), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Forester's Wife, Owl), *Il Signor Bruschino* (Marianna), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Mother Goose), *Il viaggio a Reims* (Delia), *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, the Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Lin Shi (Giannetta—November 22), from Shandong, China, is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *La finta giardiniera* (Ramiro) and *Così fan tutte* (Dorabella) for the Festival Aix-en-Provence, *Madama Butterfly* (Suzuki) for Peking State Opera, and roles for the Hochschule für Musik und Theater in Munich, Germany.

Thomas Shivone (Dulcamara—November 23), from Fort Worth, Tex., is a bass-baritone studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Rinaldo* (Eustazio), *The Magic Flute* (Speaker), *The Berlin Requiem* (Ensemble), *Dido and Aeneas* (Chorus), *I Capuleti e i Montecchi* (Lorenzo), *Elegy for Young Lovers* (Joseph Mauer), *Faust* (Chorus), *Idomeneo* (Chorus), *The Cunning Little Vixen*, (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro*

Dr. Bartolo for the Curtis Opera Theatre; and roles for Opera Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy.

Heather Stebbins (Giannetta—November 21 and 24), from Wellsville, N.Y., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include roles for the Chautauqua Institution; Aspen Opera Theater Center; and the Juilliard School, including Wolf-Ferrari's Le Donne Curiose (Eleonora).

Rachel Sterrenberg (Adina—November 21 and 24), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include *Rinaldo* (Armida), *Owen Wingrave* (Mrs.Coyle), *The Magic Flute* (Pamina), and *Dido and Aeneas* (Spirit, Chorus) for the Curtis Opera Theatre; *La bohème* (Musetta) and *Roméo et Juliette* (Juliette) for the University of Kentucky Opera Theatre; roles for the Chautauqua Institution; and concert performances of *Così fan tutte* (Fiordiligi)with the Hamilton-Fairfield Symphony Orchestra.

Nian Wang (Chorus) from Nanjing, China, is a mezzo-soprano studying in the opera program with Daniel Ferro, adjunct faculty. Credits include: *Rinaldo* (title role), *Owen Wingrave* (Kate), *The Magic Flute* (Second Lady, Chorus), *Dido and Aeneas* (First Witch, Chorus), *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

PRODUCTION CREDITS

Musical Preparation
Danielle Orlando,
principal opera coach
Bénédicte Jourdois
Lisa Keller
Susan Nowicki
Donald St. Pierre

Rehearsal Pianists
Lisa Keller
Reese Revak
Donald St. Pierre

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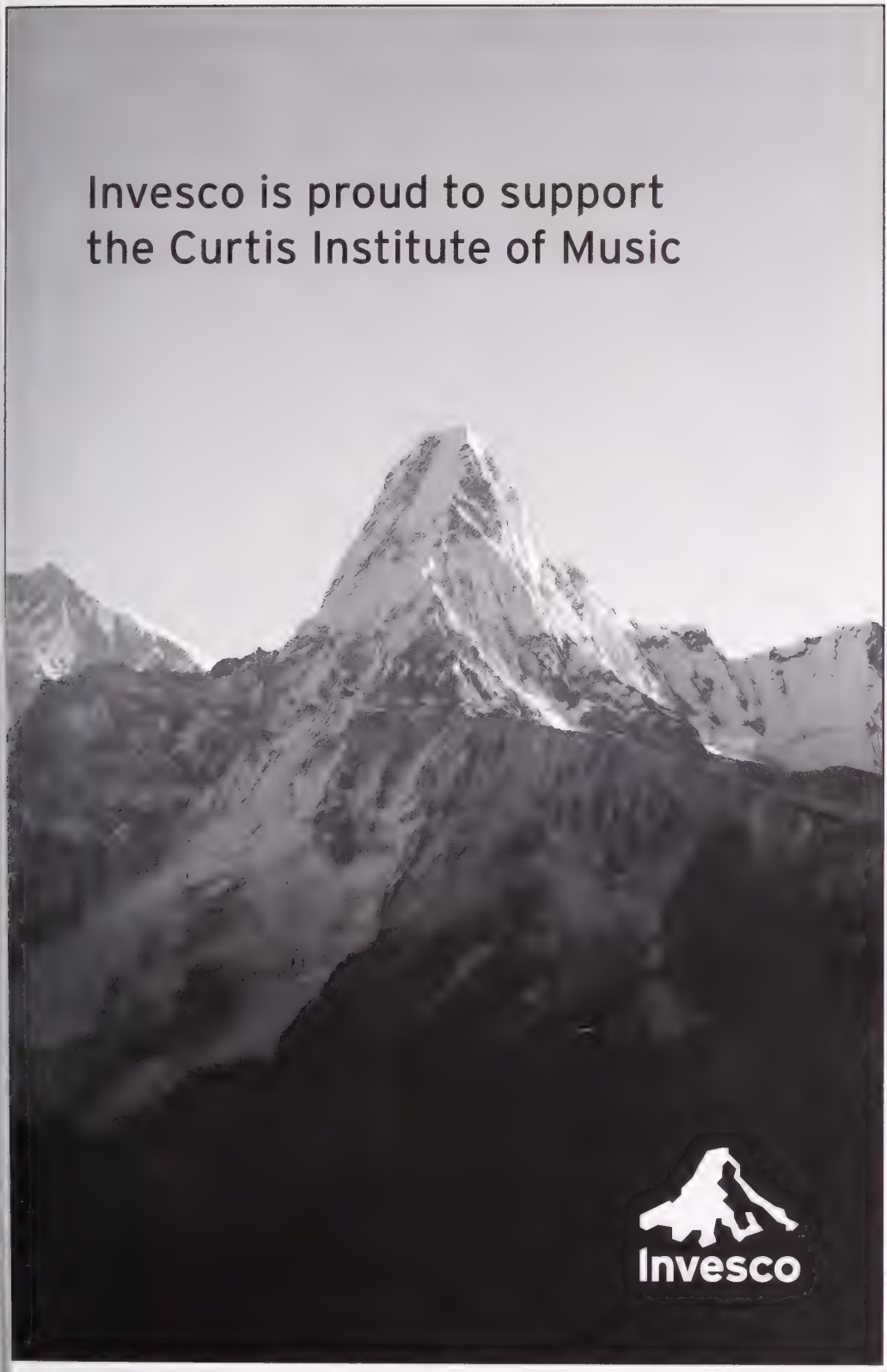

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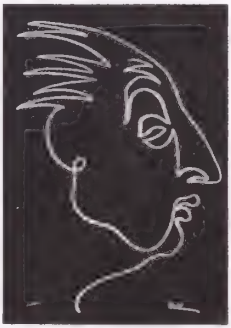

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As an alumnus, Alan wanted to ensure that future students continue to have the same opportunities that have led him to a career as a Curtis faculty member, world-renowned concert organist, and recording artist. That is why he has included Curtis in his estate plan.

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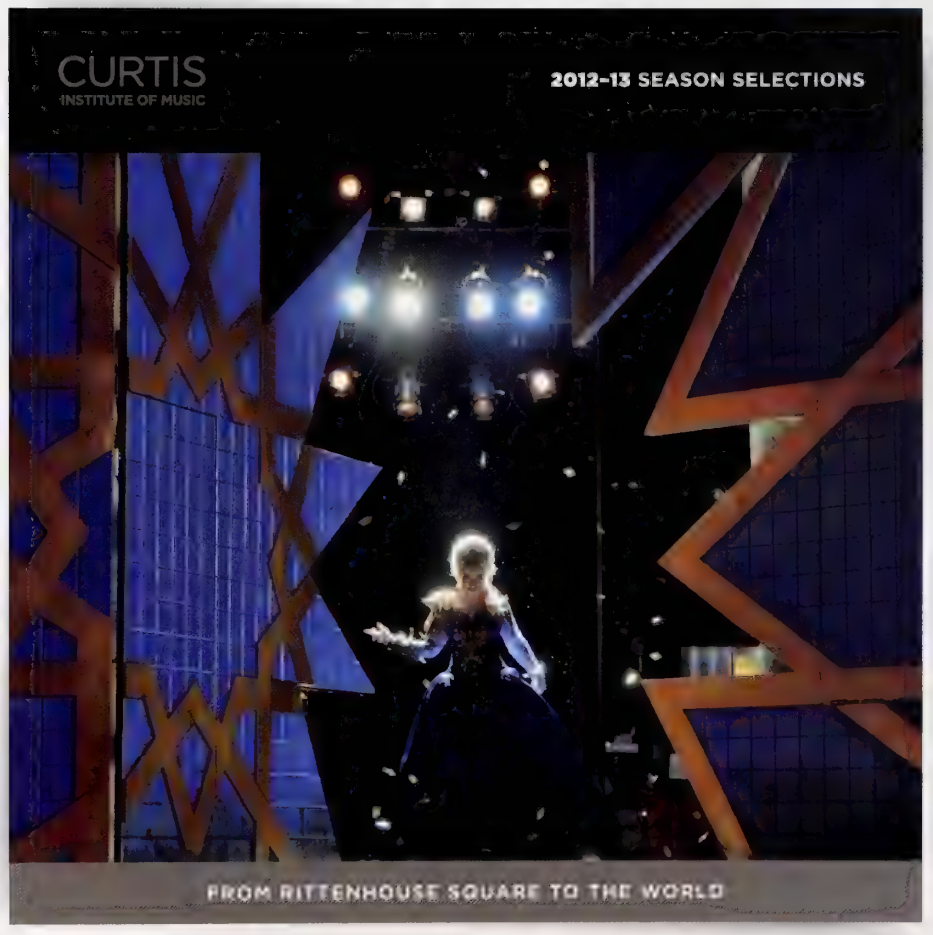

CURTIS
INSTITUTE OF MUSIC

Curtis Opera Theatre

presents

Ich habe genug
by Johann Sebastian Bach

The Emperor of Atlantis
by Viktor Ullman

Kensho Watanabe, *conductor*
Chas Rader-Shieber, *stage director and production*
Lenore Doxsee, *lighting designer*
Catherine Blinn, *costume coordinator*

Thursday, October 10—Sunday, October 13, 2013
Curtis Opera Studio

Photographic and recording equipment may not be used
in the Curtis Opera Studio.

ICH HABE GENUG, BWV 82

Music by Johann Sebastian Bach

Libretto based on the Gospel of Luke and the Book of Malachi

Aria: *Ich habe genug*

Recitativo: *Ich habe genug. Mein Trost ist nur allein*

Aria: *Schlummert ein, ihr matten Augen*

Recitativo: *Mein Gott! wenn kömmt das schöne: Nun!*

Aria: *Ich freue mich auf meinen Tod*

Sean Michael Plumb, baritone
Curtis Opera Orchestra
Kensho Watanabe, conductor

THE EMPEROR OF ATLANTIS

Music by Viktor Ullman

Libretto by Peter Klein

English translation by Sonja Lyndon

Cast:

The Loudspeaker	Vartan Gabrielian
Harlequin	Spencer Lang
Death	Anthony Reed
The Drummer	Lauren Eberwein
Emperor Uberall	Sean Michael Plumb
A Soldier	Roy Hage
Bubikopf, A Soldier	Ashley Milanese

Curtis Opera Orchestra
Kensho Watanabe, conductor

The Emperor of Atlantis is used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, publisher and copyright owner.

SYNOPSIS

The Emperor of Atlantis

After a brief prologue in which the Loudspeaker introduces each character, the opera begins with Death and Harlequin lamenting the way in which both life and death have ceased to have any meaning in the modern world. The Drummer arrives with a proclamation from the Emperor – a declaration of total war – and attempts to conscript Death to the cause. Death is infuriated by this impertinence, and decides to cease working.

The Emperor sits alone in his palace, conducting his campaign by telephone. Gradually it is revealed that a mysterious epidemic has broken out: Although many are mortally wounded, no one is able to die. The Emperor is appalled.

Two soldiers from enemy camps meet on the battlefield. Unable to kill each other, they fall in love. The Drummer attempts unsuccessfully to seduce the soldier back to the fight.

The Emperor, increasingly unnerved by the reports of chaos reaching him from the outside world, looks in the mirror to see Death reflected there. Death offers to resume his work – but only if the Emperor will be his first victim. Realizing that this represents the only hope for humanity, the Emperor agrees to be led away.

BIOGRAPHIES

Kensho Watanabe, *conductor*

Kensho Watanabe, from Greenwich, Conn., received a diploma in 2013 from the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He returned to Curtis in Fall 2013 as the Rita E. Hauser Conducting Fellow. Recent conducting experiences with the Curtis Symphony Orchestra include Jennifer Higdon's *blue cathedral*, a duet from Tchaikovsky's unfinished opera *Romeo and Juliet*, and Wagner's *Flying Dutchman Overture* at Verizon Hall; and Richard Danielpour's *Consecration* at Gould Rehearsal Hall.

Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He has also served as the music director of Yale's Berkeley College Orchestra and as a cover conductor for the Atlanta Symphony and Symphony in C. He has participated in master classes with conductors including David Amado, Giancarlo Guerrero, Michael Jinbo, Colin Metters, and Robert Spano.

Mr. Watanabe received a bachelor's degree in biology from Yale College and a master's degree in violin performance from Yale School of Music. Mr. Watanabe performs regularly with the Philadelphia Orchestra as a substitute violinist and spends his summers at the Greenwood Music Camp, where he serves as orchestra conductor.

Chas Rader-Shieber, *stage director and production*

Chas Rader-Shieber has staged over 25 operas for the Curtis Opera Theatre since 1991, most recently Mozart's *The Magic Flute* and Handel's *Rinaldo*. Other recent work includes Lehár's *Die lustige Witwe* for Staatstheater Darmstadt, Handel's *Rinaldo* for Portland Opera and *Tamerlano* for Washington National Opera and LA Opera, *Die Entführung aus dem Serail* for Lyric Opera of Chicago and San Francisco Opera, and *Don Giovanni* for Santa Fe Opera.

Mr. Rader-Shieber's other credits include work for the opera companies of Houston, St. Louis, Pittsburgh, Philadelphia, Minnesota, and Vancouver; the

New York City Opera; and the Spoleto Festival, among others. Having made a specialty of 17th- and 18th-century operas, he has directed Mozart's *Idomeneo*, *La clemenza di Tito*, *Die Zauberflöte*, *Le nozze di Figaro*, *Il re pastore*, and *Così fan tutte*; Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Acis and Galatea*, *Imeneo*, *Alcina*, *Xerxes*, *Partenope*, *Rinaldo*, *Tolomeo*, and *Flavio*; and works of Monteverdi, Cavalli, Purcell, Charpentier, and Gluck. Upcoming are a new production of Cavalli's *Giasone* for Pinchgut Opera in Sydney, and a revival of his production of *Orlando* for Hobart Baroque in Tasmania. Mr. Rader-Shieber joined the Curtis faculty in 2009.

Lenore Doxsee, *lighting designer*
Lenore Doxsee is a lighting designer for opera, theater, and dance. Designs for Curtis include: *Il viaggio a Reims*, *Le nozze di Figaro*, *Alcina*, *Miss Julie*, *The Consul*, *The Rake's Progress*, and *Poppea*. Other favorite lighting designs include *Psyche* and *Niobe* for Boston Early Music Festival, *The Cunning Little Vixen* at Houston Grand Opera and Lyric Opera of Chicago, *Giulio Cesare* at Pittsburgh Opera; *Flavio* at New York City Opera; *Orlando* for NYCO and Glimmerglass Opera; *Tamerlano* for Spoleto USA; and *Ten Blocks on the Camino Real* (set and lighting design) for Target Margin Theater. Regionally and abroad she has designed for Indiana Repertory Theatre, Syracuse Stage, Singapore Repertory Theatre, and many others. Ms. Doxsee received Bessie Awards for her lighting of Miguel Gutierrez's *Last Meadow* and *Retrospective Exhibitionist/Difficult Bodies* and an Obie Award for Target Margin's *Mamba's Daughters*. Ms. Doxsee teaches design at New York University.

Lauren Eberwein (The Drummer), from Calgary, Canada, is a mezzo-soprano studying in the voice program with William Stone, adjunct faculty. Credits include: *The Magic Flute* (Second Lady), *Dido and Aeneas* (Dido), and *Faust* (Chorus) for the Curtis Opera Theatre; *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera.

Vartan Gabrielian (The Loudspeaker), from Toronto, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Rinaldo* (Mago, Eustazio) and *The Magic Flute* (Chorus) for the Curtis Opera Theatre, and the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Roy Hage (A Soldier), from Beirut, Lebanon, is a tenor studying in the opera program with Laura Brooks Rice, adjunct faculty. Credits include: *Rinaldo* (Goffredo), *Owen Wingrave* (General Wingrave), and *The Magic Flute* (Tamino) for the Curtis Opera Theatre; soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

Spencer Lang (Harlequin), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Rinaldo* (Goffredo), *Owen Wingrave* (Lechmere), *The Magic Flute* (Monostatos), *The Berlin Requiem* (Ensemble), and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Ashley Milanese (Bubikopf, a Soldier), from New Orleans, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include *L'elisir d'amore* (Giannetta) and *Don Giovanni* (Zerlina) for the Chautauqua Institution.

Sean Michael Plumb (Emperor Überall), from Los Angeles, is a baritone studying in the voice program with W. Steven Smith, adjunct faculty. Credits include: *The Magic Flute* (Papageno), *I Capuleti e i Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top*; and, as a soloist, with the LA Opera Orchestra at the Grammy Week 2010 Salute to Plácido Domingo.

Anthony Reed (Death), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; performances with the Wolf Trap Opera Studio, the Johanna Meier Opera Theater Institute, and the University

of Wisconsin–Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin–Eau Claire.

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Shannon Lee

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Born Lau

Cello
Oliver Aldort

Double Bass
Ethan Jodziewicz

Flute
Niles Watson

Oboe
Corbin Stair

Clarinet
Guangyao Xue

Alto Saxophone
Aaron Stewart

Trumpet
Noah Dugan

Percussion
Neil Rao
Yibing Wang
Shiqi Zhong

Banjo
Louis-Xavier Barrette

Keyboards
Donald St. Pierre

PRODUCTION CREDITS

Musical Preparation—Lisa Keller, Susan Nowicki, Donald St. Pierre
Rehearsal Pianists—Lisa Keller, Reese Revak, Donald St. Pierre
Stage Manager—Janet Neukirchner
Assistant Stage Manager—Sara Marie Prince
Hair and Make-up—Giacomina Pluma
Resident Wardrobe Supervisor—Catherine Blinn
Scenery Construction and Installation—Scenery First, Inc.

THIS SEASON AT THE CURTIS OPERA THEATRE

L'elisir d'amore by Gaetano Donizetti
Thursday, November 21– Saturday, November 23 at 7:30 p.m.
Sunday, November 24 at 2:30 p.m.
Vinay Parameswaran, conductor ('13)
Jordan Fein, stage director
Prince Music Theater

Dialogues of the Carmelites by Francis Poulenc
Wednesday, March 5 at 7:30 p.m.
Friday, March 7 at 8 p.m.
Saturday, March 9 at 2:30 p.m.
Corrado Rovaris, conductor
Jordan Fein, stage director

Aurora Series for Chamber Opera at the Perelman Theater, Kimmel Center

Presented in association with Opera Philadelphia and the Kimmel Center for the Performing Arts and funded, in part, through support from the William Penn Foundation and the Wyncote Foundation.

Single tickets, from $47, on sale December 2 through the Kimmel Box Office or www.ticketphiladelphia.org

La Cenerentola by Gioachino Rossini
Thursday, May 1– Saturday, May 3 at 7:30 p.m.
Sunday, May 4 at 2:30 p.m.
Ari Pelto, conductor
William Kerley, stage director
Prince Music Theater

Three-opera subscriptions (*The Emperor of Atlantis, L'elisir d'amore, La Cenerentola*): $75; single tickets: $35
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SECOND STUDENT RECITAL
Monday, October 21 at 8 p.m.
Field Concert Hall

◆

Sonata No. 7 in B-flat major, Op. 83 — Sergey Prokofiev (1891–1953)
- Allegro inquieto
- Andante caloroso
- Precipitato

Wei Luo, piano

Hungarian Rhapsody No. 10 — Franz Liszt (1811–86)

Prelude and Fugue No. 11 in F major, BWV 880 — J. S. Bach (1685–1750)
from *Das Wohltemperierte Klavier, Teil 2*

Scherzo No. 1 in B minor, Op. 20 — Frédéric Chopin (1810–49)

Nina Hu, piano

Concerto No. 2 in G minor, Op. 63 — Prokofiev

Allegro moderato
Andante assai
Allegro, ben marcato

Stephen Waarts, violin
Jungeun Kim, piano

INTERMISSION

Suite from *Appalachian Spring* — Aaron Copland (1900–90)

Curtis Chamber Ensemble
Daniel Matsukawa, conductor

◆

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Shannon Lee
Marié Rossano
Alexandra Switala

Viola
Hyeri Shin
Mengwen Zhao

Cello
Will Chow
Arlen Hlusko

Double Bass
Robin Kesselman

Flute
Niles Watson

Clarinet
Samuel Boutris

Bassoon
Catherine Chen

Piano
Bryan Anderson

PERFORMERS

Nina Hu, from Guangdong, China, is a student of Eleanor Sokoloff and entered Curtis in 2011.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

Daniel Matsukawa (Bassoon '92), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Eunice Kim, violin
Friday, October 25 at 8 p.m.
Field Concert Hall

Biber	**Passacaglia**
Hsu	***Four Biber Cadenzas***
	Eunice Kim, violin
Franck	**Sonata in A major**
Sarasate	**Introduction et tarantelle, Op. 43**
Schubert	**Sonata in A major, D. 574**
	Eunice Kim, violin
	Alexandre Moutouzkine, piano
Piazzolla	***Histoire du tango***
	Eunice Kim, violin
	Jordan Dodson, guitar

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
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CURTIS PRESENTS

◆

A CELEBRATION OF NED ROREM'S 90TH BIRTHDAY

Wednesday, October 23 at 8 p.m.
Field Concert Hall

This program will be performed without intermission. No late seating will be permitted.

◆

Evidence of Things Not Seen — Ned Rorem ('44) (b. 1923)

Part One: Beginnings

- From Whence Cometh Song?
- The Open Road
- O Where Are You Going?
- The Rainbow
- How Do I Love Thee?
- Life in a Love
- Their Lonely Betters
- His Beauty Sparkles
- Boy With a Baseball Glove
- A Glimpse
- I Am He
- Love Cannot Fill
- The More Loving One
- Hymn for Morning

Part Two: Middles

I Saw A Mass (from Journal)
The Comfort of Friends
A Dead Statesman
The Candid Man
Comment on War
A Learned Man
Dear, Through the Night
Requiescat
Is My Team Ploughing?
As I Walked Out One Evening
The Sick Wife
Now Is the Dreadful Midnight
Hymn for Evening

Part Three: Ends

He Thinks Upon His Death (L'Autre Sommeil)
On an Echoing Road
A Terrible Disaster
Come In
The Old Men Admiring Themselves in the Water
End of Day
Faith (from Atlantis)
Even Now
Evidence of Things Not Seen

Rachel Sterrenberg, soprano
Lauren Eberwein, mezzo-soprano
Spencer Lang, tenor
Jarrett Ott, baritone
Mikael Eliasen, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Lauren Eberwein, from Calgary, Canada, is a student of William Stone and entered Curtis in 2011.

Spencer Lang, from New York, N.Y., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Rachel Sterrenberg, from Madison, Ga., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Mikael Eliasen, artistic director of the Curtis Opera Theatre and the Hirsig Family Head-of-Department Chair in Vocal Studies

The Curtis Presents season is sponsored by

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THE CURTIS PRESENTS SEASON

Expanding upon the beloved Alumni Recital Series, this new array of concerts showcases faculty and students—as well as alumni—in specially curated recitals highlighting Curtis's unique performance culture.

Ida Kavafian
Sunday, February 2 at 3 p.m.
Field Concert Hall

Ida Kavafian is an artist-member of the Chamber Music Society of Lincoln Center and former violinist of the Beaux Arts Trio, and holds the Nina von Maltzahn Chair in Violin Studies at Curtis. Pianist Yekwon Sunwoo ('11) and Curtis violin students join Ms. Kavafian for this program.

Alan Morrison
Sunday, March 23 at 3 p.m.
Field Concert Hall

One of the most sought-after American concert organists, Alan Morrison has appeared at colleges, cathedrals, and churches throughout the Americas and Europe. He holds the Haas Charitable Trust Chair in Organ Studies. Members of the Curtis organ department join Mr. Morrison for this program.

Jeffrey Khaner
Saturday, April 5 at 3 p.m.
Field Concert Hall

Curtis faculty member Jeffrey Khaner has been the Philadelphia Orchestra's principal flute since 1990, and previously held the same position with the Cleveland Orchestra and the Mostly Mozart Festival.

Single tickets: $28
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

CURTIS PRESENTS

A Celebration of Ned Rorem's 90th Birthday
Wednesday, October 23 at 8 p.m.
Field Concert Hall

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— Ned Rorem

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Evidence of Things Not Seen

Music by Ned Rorem

Part One: Beginnings

From Whence Cometh Song
(Theodore Roethke)

From whence cometh song?
From the tear, far away,
From the hound giving tongue,
From the quarry's weak cry.
    From whence, love?
From the dirt in the street,
From the bolt stuck in the groove,
From the cur at my feet.
    Whence, death?
From dire hell's mouth,
From the ghost without breath,
From the wind shifting south.

The Open Road
Walt Whitman

Afoot and light-hearted, I take the open road,
Healthy, free, the world before me,
The long brown path before me, leading wherever I choose.
Henceforth I ask not good fortune—I myself am good fortune.

O Where Are You Going
(W. H. Auden)

"O where are you going?" said reader to rider,
"That valley is fatal when furnaces burn,
Yonder's the midden whose odors will madden,
That gap is the grave where the tall return."
    "O do you imagine," said fearer to farer,
"That dusk will delay on your path to the pass,
Your diligent looking discover the lacking,
Your footsteps feel from granite to grass?"
    "O what was that bird," said horror to hearer,
"Did you see that shape in the twisted tree?
Behind you swiftly the figure comes softly,
The spot on your skin is a shocking disease."
    "Out of this house"—said rider to reader,
"Yours never will"—said farer to fearer,
"They're looking for you"—said hearer to horror,
As he left them there, as he left them there.

Please turn the page quietly.

The Rainbow
(William Wordsworth)

My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each in natural piety.

How Do I Love Thee ...
(Elizabeth Barrett Browning)

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and the Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

Life In A Love
(Robert Browning)

Escape me?
Never
Beloved.
While I am I, and you are you,
So long as the world contains us both,
Me the loving and you the loth,
While the one eludes, must the other pursue.
My life is a fault at last, I fear—
It seems too much like a fate, indeed!
Though I do my best I shall scarce succeed—
But what if I fail of purpose here?
It is but to keep the nerves at strain,
To dry one's eyes and laugh at a fall,
And baffled, get up to begin again,—
So the chase takes up one's life, that's all.
While, look but once from your farthest bound,
At me so deep in the dusk and dark,
No sooner the old hope drops to the ground
Than a new one, straight to the self-same mark,
I shape me—
Ever
Removed!

Their Lonely Betters
(W. H. Auden)

As I listened from a beach-chair in the shade
To all the noises that my garden made,
It seemed to me only proper that words
Should be withheld from vegetables and birds.
A robin with no Christian name ran through
The Robin-Anthem which was all it knew,
And rustling flowers for some third party waited
To say which pairs, if any, should get mated.
None of them was capable of lying,
There was not one which knew that it was dying!
Or could have with a rhythm or a rhyme
Assumed responsibility for time.
Let them leave language to their lonely betters
Who count some days and long for certain letters;
We, too, make noises when we laugh or weep:
Words are for those with promises to keep.

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His Beauty Sparkles
(Paul Goodman)

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his moist teeth gleam, and his wide smile
turns up a lamp that was aglow,
his laughing-wrinkles crackle like a campfire,
the flush across his neck
is like the slowly burning ruby
I drowned in swimming for tomorrow
west into the blushing sun.

Boy With A Baseball Glove
(Paul Goodman)

See now the beauty with the glove
and hands on's hips and head held high
arrests me, to be in love
when on an easy way was I.
In Eire would the same
be standing with a fish
and canvas clothes and legs astride upon
the landing
and make the Irish poet pause.
Each time to pleasure had with ease
since won, I go without a care,
a Messenger from overseas appears
and arrests me there.

A Glimpse
Walt Whitman

One flitting glimpse, caught in an interstice,
Of a crowd of workmen and drivers in a bar-room
around the stove
late of a winter night, and I unremarked in a corner,
Of a youth who loves me and whom I love, silently
approaching, and
seating himself near, that he may hold me by the
hand,
A long while amid the noises of coming and going, of
drinking and
oath and smutty jest;
That we two, content, happy in just being together,
speaking little,
perhaps not a word.

I Am He
(Walt Whitman)

I am he that aches with love;
Does the earth gravitate? does not all matter, aching,
attract all matter?
So the body of me to all I meet or know.

Love Cannot Fill ...
(Edna St. Vincent Millay)

Love cannot fill the thickened lung with breath,
Nor clean the blood, nor set the fractured bone;
Yet many a man is making friends with death
Even as I speak, for lack of love alone.

The More Loving One
(W. H. Auden)

Looking up at the stars, I know quite well
That, for all they care, I can go to hell,
But on earth indifference is the least
We have to dread from man or beast.
How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.
Admirer as I think I am
Of stars that do not give a damn,
I cannot, now I see them, say
I missed one terribly all day.
Were all stars to disappear or die,
I should learn to look at an empty sky
And feel its total dark sublime
Though this might take me a little time.

Hymn For Morning
(Thomas Ken)

Wake my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay this morning sacrifice.
Redeem thy misspent moments past
And live this day as if the last;
Improve thy talent with due care;
For the great day thyself prepare.
Let all thy converse be sincere,
Thy conscience as the noon-day clear;
Think how all-seeing God thy ways
And all thy secret thoughts surveys.
Wake, and lift up thyself, my heart,
And with the angels bear thy part,
Who all night long unwearied sing
High praises to the eternal king.
Amen. Amen. Amen. Amen.

I Saw a Mass ... (from Journal)
(John Woolman)

... I saw a mass of matter of a dull gloomy color ...
and was informed that this mass was
human beings in as great misery as they could be,
and live, and that I was mixed in with them, and
henceforth I might not consider myself as a distinct or
separate being.

The Comfort of Friends
(phrases from William Penn, 1644–1718, in The Comfort of Friends)

O the rapes, fires, murders, and rivers of blood that
lie at the doors of professed Christians!
If this be godly, what's devilish? If this be Christian,
what's paganism? What's anti-Christian but to
make God a party to their wickedness?
Time past is none of thine? 'Tis not what thou wast
but what thou art. God will be daily
looked into. Did'st thou eat yesterday? That feedeth
thee not today.
They that love beyond the World, cannot be
separated by it. Death cannot kill what never
dies. Nor can spirits ever be divided that love and live
in the same Divine Principle; the Root and
Record of their Friendship.
This is the Comfort of Friends, that though they may
be said to Die, yet their
Friendship and Society are, in the best Sense, ever
present, because Immortal.

A Dead Statesman
(Rudyard Kipling)

I could not dig: I dared not rob:
Therefore I lied to please the mob.
Now all my lies are proved untrue
And I must face the men I slew.
What tale shall serve me here among
Mine angry and defrauded young?

The Candid Man
(Stephen Crane)

Forth went the candid man
And spoke freely to the wind—
When he looked about him he was in a far
strange country.
Forth went the candid man
and spoke freely to the stars—
Yellow light tore sight from his eyes.
"My good fool," said a learned bystander,
"Your operations are mad."
"You are too candid," cried the candid man.
And when his stick left the head of the
learned bystander
It was two sticks.

Comment on War
(Langston Hughes)

Let us kill off youth
For the sake of truth.
We who are old know what truth is—
Truth is a bundle of vicious lies
Tied together and sterilized—
A war-maker's bait for unwise youth
To kill off each other
For the sake of
Truth.

A Learned Man
(Stephen Crane)

A learned man came to me once.
He said, "I know the way—come."
And I was overjoyed at this.
Together we hastened.
Soon, too soon, were we
Where my eyes were useless,
And I knew not the ways of my feet.
I clung to the hand of my friend:
But at last he cried, "I am lost."

Dear, Through the Night...
(W. H. Auden)

Dear, though the night is gone
Its dream still haunts today,
That brought us to a room
Cavernous, lofty as
A railway terminus,
And crowded in that room
Were beds, and we in one
In a far corner lay.
Our whisper woke no clocks,
We kissed and I was glad
At everything you did,
Indifferent to those
Who sat with hostile eyes
In pairs on every bed,
Arms round each other's necks,
Inert and vaguely sad.
O but what worm of guilt
Or what malignant doubt
Am I the victim of,
That you then, unabashed,
Did what I never wished,
Confessed another love;
And I, submissive, felt
Unwanted and went out.

Requiescat
(Oscar Wilde)

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone
She is at rest.

Peace, Peace, she cannot hear
Lyre or sonnet,
All of my life's buried here,
Heap earth upon it.

Is My Team Ploughing

(A. E. Housman)

"Is my team ploughing
That I used to drive
And hear the harness jingle
When I was man alive?"
Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.
"Is my girl happy,
That I found hard to leave,
And has she tired of weeping
As she lies down at eve?"
Ay, she lies down lightly,
She lies down not to weep:
Your girl is well contented.
Be still, my lad, and sleep.
"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"
Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

As I Walked Out One Evening
(W. H. Auden)

As I walked out one evening
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.
And down by the brimming river
I heard a lover sing
Under an arch of the railway:
"Love has no ending.
"I'll love you, dear, I'll love you
Till China and Africa meet.
And the river jumps over the mountain
And the salmon sing in the street.
"The years shall run like rabbits
For in my arms I hold
The Flower of the Ages
And the first love of the world."
But all the clocks in the city
Began to whirr and chime:
"O let not Time deceive you,
You cannot conquer Time.
"In headaches and in worry
Vaguely life leaks away
And Time will have his fancy
To-morrow or today.
"O plunge your hands in water
Plunge them in up to the wrist;
Stare, stare at the basin
And wonder what you've missed.
"The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the teacup opens
A lane to the land of the dead.
"O stand, stand at the window
As the tears scald and start;
You shall love your crooked neighbour
With your crooked heart."
It was late, late in the evening,
The lovers they were gone;
The clocks had ceased their chiming
And the deep river ran on.

The Sick Wife
(Jane Kenyon)

The sick wife stayed in the car
while he bought a few groceries.
Not yet fifty,
she had learned what it's like
not to be able to button a button.
    It was the middle of the day—
and so only mothers with small children
and retired couples
stepped through the muddy parking lot.
    Dry cleaning swung and gleamed on hangers
in the cars of the prosperous.
How easily they moved—
with such freedom,
even the old and relatively infirm.
    The windows began to steam up.
The cars on either side of her
pulled away so briskly
that it made her sick at heart.

Now Is the Dreadful Midnight
(Paul Goodman)

Now is the dreadful midnight you
have to do what you want to do
    not by your will which is afraid
but by my hand upon you laid.
    My hand withheld almost too long
moves by lust, its grip is strong
    and callous, it has turned to fire
the arpeggios of a lyre
    and we love carelessly
who gravely love Saint Harmony.
    Resist not, nor can you resist, the cries
that in your bowels rise
    while I to song shall modify
and neither of us will ever die.

Hymn for Evening
(Thomas Ken)

All praise to thee, my God, this night
For the blessings of the light:
Keep me, O keep me, King of kings,
Beneath thine own almighty wings.
    Forgive me, Lord, for thy dear Son,
The ill that I have done;
That with the world, myself, and thee,
I, ere I sleep, at peace must be.
    May my soul on thee repose
And with sleep mine eyelids close;
Sleep shall me more vigorous make
To serve my God when I awake.
    Amen. Amen. Amen.

Part Three: Ends

He Thinks Upon His Death (L'Autre Sommeil)

Julien Green

Pour la première fois, je pensais à ma mort comme à une chose réele et certaine. L'air tiède agité par la brise, le soleil, l'ombre des feuilles sur mes mains, il me semblait que tout ne parlait que de cela, mais que jusqu' à cette minute je ne l'avais pas compris. Un jour viendrait où mon coeur battrait une fois encore, puis s'arrêterait de souffrir. Pour d'autres que moi le vent passerait murmurant dans les arbres, pour d'autres jeunes hommes au coeur lourd, mais j'écoutais aujourd'hui sans terreur ni regret cette voix inquiète de m'instruire et qui me prédisait dans la lumière d'un jour d'été la fin de toute vie.

For the first time I thought of my own death as a sure and real thing. The warm air moved by the breeze, the shadow of leaves on my hands, it seemed to me that all things spoke only of that, but until this moment I had not understood. A day would come when my heart would beat one last time, then would cease its suffering. For others the wind would pass murmuring through the trees, for other young men with heavy hearts; but today I listened with neither terror nor regret for this troubled voice to instruct me, and which foresaw in the light of a summer day the end of all life.

English translation by Ned Rorem

On an Echoing Road

(Colette)

Sur une route sonore s'accorde, puis se désaccorde pour s'accorder encore, le trot de deux chevaux attelés en paire, guidés par la même main. Plume et aiguille, habitude de travail et sage envie d'y mettre fin lient amitié, se séparent, se réconcilient....Mes lents corsaires, tachez à aller de compagnie: je vois d'ici le bout de la route.

On an echoing road, trotting in unison, now out of step, now as one again, are two horses saddled together, guided by a single hand. The needle and the pen, the habit of work and the sly urge to quit the habit, make friends with each other, then separate, then reconcile again.... O my slow steeds, pull now together; from here I can see the end of the road.

English translation by Ned Rorem

A Terrible Disaster ...
(Paul Goodman)

A terrible disaster befell me
long ago, no newsy story,
I was in love, my love was not requited,
I missed the easy boat of happiness
    since when many a thing is possible
to those who have been fortunate in love
has been impossible to me who lack
conviction the world is ordered for the best.
    A disastrous and terrible simple fate
I share in common with many other folk
and maybe we had all been better off
if we had died then when our hearts were broken.

Come In
(Robert Frost)

As I came to the edge of the woods,
Thrush music—hark!
Now it was dusk outside,
Inside it was dark.
    Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it could still sing.
    The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.
    Far in the pillared dark
Thrush music went—
Almost like a call to come in
To the dark and lament.
    But no, I was out for the stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

He Thinks Upon His Death (L'Autre Sommeil)
(Julien Green)

Pour la première fois, je pensais à ma mort comme à une chose réele et certaine. L'air tiède agité par la brise, le soleil, l'ombre des feuilles sur mes mains, il me semblait que tout ne parlait que de cela, mais que jusqu' à cette minute je ne l'avais pas compris. Un jour viendrait où mon coeur battrait une fois encore, puis s'arrêterait de souffrir. Pour d'autres que moi le vent passerait murmurant dans les arbres, pour d'autres jeunes hommes au coeur lourd, mais j'écoutais aujourd'hui sans terreur ni regret cette voix inquiète de m'instruire et qui me prédisait dans la lumière d'un jour d'été la fin de toute vie.

English translation by Ned Rorem

For the first time I thought of my own death as a sure and real thing. The warm air moved by the breeze, the shadow of leaves on my hands, it seemed to me that all things spoke only of that, but until this moment I had not understood. A day would come when my heart would beat one last time, then would cease its suffering. For others the wind would pass murmuring through the trees, for other young men with heavy hearts; but today I listened with neither terror nor regret for this troubled voice to instruct me, and which foresaw in the light of a summer day the end of all life.

On an Echoing Road
(Colette)

Sur une route sonore s'accorde, puis se désaccorde pour s'accorder encore, le trot de deux chevaux attelés en paire, guidés par la même main. Plume et aiguille, habitude de travail et sage envie d'y mettre fin lient amitié, se séparent, se réconcilient....Mes lents corsaires, tachez à aller de compagnie: je vois d'ici le bout de la route.

English translation by Ned Rorem

On an echoing road, trotting in unison, now out of step, now as one again, are two horses saddled together, guided by a single hand. The needle and the pen, the habit of work and the sly urge to quit the habit, make friends with each other, then separate, then reconcile again.... O my slow steeds, pull now together; from here I can see the end of the road.

The Old Men Admiring Themselves In the Water
(W. B. Yeats)

I heard the old, old men say,
'Everything alters,
And one by one we drop away.'
They had hands like claws, and their knees
Were twisted like the old thorn-trees
By the waters.
I heard the old, old men say,
'All that's beautiful drifts away,
Like the waters.'

End of Day
(Charles Baudelaire)

Sous une lumière blafarde
Court, danse et se tord sans raison
La Vie, impudente et criarde.
Aussi, sitôt qu' à l'horizon
La nuit voluptueuse monte,
Apaisant tout, même la faim,
Effaçant tout, même la honte,
Le Poète se dit: Enfin!

Mon esprit, comme mes vertèbres,
Invoque ardemment le repos;
Le coeur plein de songes funèbres,
Je vais me coucher sur le dos
Et me rouler dans vos rideaux,
O rafraîchissantes ténèbres!

In fading light
Life dances, twists, and crazily rushes,
impudent and shrill, while
Night rises,
appeasing all, even hunger,
hiding all, even shame,
The Poet whispers to himself:
Finally!

while body and soul
long desperately for rest,
my heart seethes with deathly dreams.
Let me lie on my back
and enshroud myself in your curtains,
O nourishing darkness!

English translation by Ned Rorem

Please turn the page quietly.

Faith

Mark Doty

"I've been having these
awful dreams, each a little different,
though the core's the same—
we're walking in a field,
Wally and Arden and I, a stretch of grass
with a highway running beside it,
or a path in the woods that opens
onto a road. Everything's fine,
then the dog sprints ahead of us,
excited; we're calling but
he's racing down a scent and doesn't hear us,
and that's when he goes
onto the highway. I don't want to describe it.
Sometimes it's brutal and over,
and others he's struck and takes off
so we don't know where he is
or how bad. This wakes me
every night now, and I stay awake;
I'm afraid if I sleep I'll go back
into the dream. It's been six months
almost exactly, since the doctor wrote
not even a real word
but an acronym, a vacant
four-letter cypher
that draws meaning into itself,
reconstitutes the world.
We tried to say it was just
a word; we tried to admit
it had power and thus to nullify it
by means of our own acknowledgement.
I know the current wisdom:
bright hope, the power of wishing you're well.
He's just so tired, though nothing
shows in any tests. Nothing,
the doctor says, detectable;
the doctor doesn't hear what I do,
that trickling, steadily rising nothing
that makes him sleep all day,
vanish into fever's tranced afternoons,
and I swear sometimes
when I put my head to his chest
I can hear the virus humming

like a refrigerator.
Which is what makes me think
you can take your positive attitude
and go straight to hell.
We don't have a future,
we have a dog. Who is he?
Soul without speech,
sheer, tireless faith,
he is that-which-goes-forward,
black muzzle, black paws
scouting what's ahead;
he is where we'll be hit first,
he's the part of us
that's going to get it.
I'm hardly awake on our morning walk
—always just me and Arden now—
and sometimes I am still
in the thrall of the dream,
which is why, when he took a step onto Commercial
before I'd looked both ways,
I screamed his name and grabbed his collar.
And there I was on my knees,
both arms around his neck
and nothing coming,
and when I looked into that bewildered face
I realized I didn't know what it was I was shouting at,
I didn't know who I was trying to protect."

Please turn the page quietly

Even Now ...
(Paul Monette)

... even now the night jasmine is pouring
its white delirium in the dark and I
will not have it if you can't I shut all
windows still it seeps in with the gaudy
oath of spring Oh help be somewhere near
so I can endure this drunk intrusion
of promise where is the walled place where we
can walk untouched or must I be content
with a wedding I almost didn't witness
the evidence all but lost no oath no ring
but the truth sealed to hold against the fate of [one]
... who fears his women
and men too full of laughter far brother
if you should pass beneath our cypresses
you who are a praying man your god can
go to hell but since you are so inclined
pray that my friend and I be still together
just like this at the Mount of Olives blessed
by the last of an ancient race who loved
youth and laughter and beautiful things so much
they couldn't stop singing and we were the song

Evidence of Things Not Seen
William Penn, 1693

... Faith lights us, even through the grave, being the
Evidence of Things not seen. And this is the Comfort
of the Good, that the Grave cannot hold them, and that
they live as soon as they die. For Death is no more than
the Turning of us over from Time to Eternity. Death then,
being the Way and Condition of Life, we cannot love
to live, if we cannot bear to die ...

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRD STUDENT RECITAL
Graduation Recital—Eunice Kim, violin
Friday, October 25 at 8 p.m.
Field Concert Hall

◆

Sonata in A major, D. 574 — Franz Schubert (1797–1828)
- Allegro moderato
- Scherzo: Presto
- Andantino
- Allegro vivace

Eunice Kim, violin
Alexandre Moutouzkine, piano

Four Biber Cadenzas — Andrew Hsu (b. 1994)
- Freely, dramatic
- Free Blues
- Rag-Time: Almost too fast
- L'istesso tempo della Passacaglia di Biber

Passacaglia — Heinrich Ignaz Franz von Biber (1644–1704)

Eunice Kim, violin

Introduction et tarantelle, Op. 43 — Pablo de Sarasate (1844–1908)

Eunice Kim, violin
Alexandre Moutouzkine, piano

INTERMISSION

Histoire du tango — Astor Piazzolla (1921–92)

Bordel 1900
Café 1930
Night-club 1960

Eunice Kim, violin
Jordan Dodson, guitar

Sonata in A major — César Franck (1822–90)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Eunice Kim, violin
Alexandre Moutouzkine, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009. Eunice is the Rose Paul Annual Fellow.

Jordan Dodson (Guitar '13)

Alexandre Moutouzkine, guest artist

COMPOSER

Andrew Hsu (Piano '13), from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

NEXT STUDENT RECITAL

Monday, October 28 at 3 p.m.
Field Concert Hall

Barber	**Quartet in B minor, Op. 11** The Dover Quartet
Chopin	**Scherzo No. 4 in E major, Op. 54**
Liszt	**Etude No. 10 in F minor: Allegro agitato molto from *Études d'exécution transcendante*** Chang-Yong Shin, piano
Ewazen	***Northern Lights*** Won Suk Lee, marimba
Hsu	***Songs of Being*** Sarah Shafer, soprano Gideon Whitehead, guitar
Paganini	**"La campanella" from Concerto No. 2 in B minor, Op. 7** (arr. Primrose)
Tchaikovsky	***None, but the Lonely Heart*, Op. 6, No. 6** (transcr. Primrose)
Zimbalist	***Sarasateana*** (arr. Primrose) Ren Martin-Doike, viola Amy J. Yang, piano
Ysaÿe	**Sonata, Op. 28** Timotheos Petrin, cello

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

ANNUAL FELLOWSHIP LUNCHEON RECITAL

Saturday, October 26 at 11 a.m.
Field Concert Hall

◆

Adagio and Allegro, Op. 70 — Robert Schumann (1810–56)

Oliver Aldort, cello
Andrew Hsu, piano

"Maiden's Song" from *Mavra* — Igor Stravinsky (1882–1971)

Katya Poplyansky, violin
Andrew Hsu, piano

Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809–47)

Molto allegro ed agitato
Finale: Allegro assai appassionato

Katya Poplyansky, violin
Oliver Aldort, cello
Andrew Hsu, piano

◆

This afternoon's program will be performed without an intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011. Oliver is the Milton Levy Fellow.

Andrew Hsu (Piano '13), from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008. Andrew is the Rising Star Annual Fellow.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009. Katya is the Milka Violin Artist Fellow.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS FALL AT CURTIS

Curtis Opera Theatre presents Donizetti's ***L'elisir d'amore***
Thursday, November 21 at 7:30 p.m.
Friday, November 22 at 7:30 p.m.
Saturday, November 23 at 7:30 p.m.
Sunday, November 24 at 2:30 p.m.
Prince Music Theater

Vinay Parameswaran, conductor
Jordan Fein, stage director

Single tickets: $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

NEXT STUDENT RECITALS

Monday, October 28 at 8 p.m.
Field Concert Hall

Barber	**Quartet in B minor, Op. 11** Dover Quartet
Chopin	**Scherzo No. 4 in E major, Op. 54**
Liszt	**Etude No. 10 in F minor: Allegro agitato molto from *Études d'exécution transcendante*** Chang-Yong Shin, piano
Ewazen	***Northern Lights*** Won Suk Lee, marimba
Hsu	***Songs of Being*** Sarah Shafer, soprano Gideon Whitehead, guitar
Paganini	**"La campanella" from Concerto No. 2 in B minor, Op. 7** (arr. Primrose)
Tchaikovsky	***None, but the Lonely Heart*, Op. 6, No. 6** (transcr. Primrose)
Zimbalist	***Sarasateana*** (arr. Primrose) Ren Martin-Doike, viola Amy J. Yang, piano
Ysaÿe	**Sonata, Op. 28** Timotheos Petrin, cello

Wednesday, October 30 at 8 p.m.
Field Concert Hall

Bach	***Englische Suite Nr. 3* in G minor, BWV 808** Wei Luo, piano
Haydn	**Concerto in E-flat major, Hob. VIIe:1** Nozomi Imamura, trumpet Jungeun Kim, piano
Hindemith	**Sonata for Horn and Piano** (1939) Eric Huckins, horn Elena Jivaeva, piano
Schumann	**Adagio and Allegro, Op. 70** Austin Larson, horn Bryan Anderson, piano
	***Dichterliebe*, Op. 48** Sean Michael Plumb, baritone Andrew Hsu, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FOURTH STUDENT RECITAL
Monday, October 28 at 8 p.m.
Field Concert Hall

◆

Northern Lights — Eric Ewazen (b. 1954)

Won Suk Lee, marimba

Scherzo No. 4 in E major, Op. 54 — Frédéric Chopin (1810–49)

Etude No. 10 in F minor
from Études d'exécution transcendante — Franz Liszt (1811–86)

Chang-Yong Shin, piano

"La campanella"
from Concerto No. 2 in B minor, Op. 7 — Nicolò Paganini (1782–1840)
arr. William Primrose

***None, but the Lonely Heart* Op. 6, No. 6** — Peter Ilich Tchaikovsky (1840–93)
Transcr. William Primrose

"Tango" from *Sarasateana* — Efrem Zimbalist (1889–1985)
Arr. William Primrose

Ren Martin-Doike, viola
Amy J. Yang, piano

INTERMISSION

Sonata, Op. 28 — Eugène Ysaÿe (1858–1931)

Grave: Lento e sempre sostenuto
Intermezzo: Poco allegretto e grazioso
In modo di recitativo: Adagio
Finale con brio: Allegro tempo fermo

Timotheos Petrin, cello

Songs of Being — Andrew Hsu ('13) (b. 1994)

I am
The Secret
Evening

Sarah Shafer, soprano
Gideon Whitehead, guitar

Quartet in B minor, Op. 11 — Samuel Barber ('34) (1910–81)

Molto allegro e appassionato
Molto adagio—Molto allegro

Dover Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

◆

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This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Ren Martin-Doike, from Honolulu, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Amy J. Yang, staff pianist

COMPOSER

Andrew Hsu (Piano '13), from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

QUARTET IN RESIDENCE

The string quartet program admits young quartets of extraordinary promise. As quartet in residence for 2013–14, the Dover Quartet receives coachings from members of Curtis's renowned faculty and performs in Curtis recitals.

Joel Link (Violin '11)
Bryan A. Lee (Violin '11)
Milena Pajaro-van de Stadt (Viola '10, '11)
Camden Shaw (Cello '10, '11)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, November 30 at 8 p.m.
Field Concert Hall

Bach	**English Suite No. 3 in G minor, BWV 808** Wei Luo, piano
Haydn	**Concerto in E-flat major, Hob. VIIe:1** Nozomi Imamura, trumpet Jungeun Kim, piano
Hindemith	**Sonata for Horn and Piano** (1939) Eric Huckins, horn Elena Jivaeva, piano
Schumann	**Adagio and Allegro, Op. 70** Austin Larson, horn Bryan Anderson, piano
	***Dichterliebe*, Op. 48** Sean Michael Plumb, baritone Andrew Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTH STUDENT RECITAL
Wednesday, October 30 at 8 p.m.
Field Concert Hall

◆

English Suite No. 3 in G minor, BWV 808 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Wei Luo, piano

Sonata for Horn and Piano (1939) — Paul Hindemith (1895–1963)

Mäßig bewegt
Ruhig bewegt
Lebhaft

Eric Huckins, horn
Elena Jivaeva, piano

Concerto in E-flat major, Hob. VIIe:1 — Joseph Haydn (1732–1809)

Allegro
Andante
Finale: Allegro

Nozomi Imamura, trumpet
Jungeun Kim, piano

INTERMISSION

Adagio and Allegro, Op. 70 Robert Schumann (1810–56)

Austin Larson, horn
Bryan Anderson, piano

***Dichterliebe*, Op. 48**

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume seh' ich dich
Aus alten Märchen winkt es
Die alten, bösen Lieder

Sean Michael Plumb, baritone
Andrew Hsu, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Andrew Hsu (Piano '13), from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and Jeff Lang, and entered Curtis in 2011.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeff Lang, and entered Curtis in 2012.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Sean Michael Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Monday, November 4 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 3 in F minor, Op. 5** George Xiaoyuan Fu, piano
Britten	**Sonata in C major, Op. 65** Tessa Seymour, cello Amy J. Yang, piano
Kuhlau	**Trio in G major, Op. 119** Patrick Williams, flute Catherine Chen, bassoon Bryan Anderson, piano
Vitali	**Chaconne in G minor** (Arr. Charlier/Auer) Zeyu Victor Li, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTH STUDENT RECITAL
Monday, November 4 at 8 p.m.
Field Concert Hall

◆

Chaconne in G minor — Tomaso Antonio Vitali (1663–1745)
Arr. Charlier/Auer

Zeyu Victor Li, violin
Jungeun Kim, piano

Sonata in C major, Op. 65 — Benjamin Britten (1913–76)
Dialogo: Allegro
Scherzo-pizzicato: Allegretto
Elegia: Lento
Marcia: Energico
Moto perpetuo: Presto

Tessa Seymour, cello
Amy J. Yang, piano

Trio in G major, Op. 119 — Friedrich Kuhlau (1786–1832)
Allegro moderato
Adagio patetico—Sostenuto assai
Rondo—Allegro

Patrick Williams, flute
Catherine Chen, bassoon
Bryan Anderson, piano

INTERMISSION

Sonata No. 3 in F minor, Op. 5 — Johannes Brahms (1833–97)

Allegro maestoso

Andante espressivo

Scherzo: Allegro energico

Intermezzo (Rückblick): Andante molto

Finale: Allegro moderato ma rubato

George Xiaoyuan Fu, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Kuhlau Trio was coached by Daniel Matsukawa (Bassoon '92).

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

George Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

Amy J. Yang, staff pianist

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NEXT STUDENT RECITAL

Residency Recital—Miriam Fried and Jonathan Biss:
The Beethoven Violin Sonatas, part two
Wednesday, November 6 at 8 p.m.
Field Concert Hall

Beethoven

Sonata No. 6 in A major, Op. 30, No. 1
Hsuan-Hao Hsu, violin
Eric Lu, piano

Sonata No. 7 in C minor, Op. 30, No. 2
Piotr Filochowski, violin
George Xiaoyuan Fu, piano

Sonata No. 8 in G major, Op. 30, No. 3
Christine Lim, violin
Kate Liu, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTH STUDENT RECITAL
Residency Recital—Miriam Fried and Jonathan Biss:
The Beethoven Violin Sonatas, part two
Wednesday, November 6 at 8 p.m.
Field Concert Hall

◆

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770–1827)

Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

Christine Lim, violin
Kate Liu, piano

Sonata No. 6 in A major, Op. 30, No. 1

Allegro
Adagio
Allegretto con variazioni

Hsuan-Hao Hsu, violin
Eric Lu, piano

INTERMISSION

Sonata No. 7 in C minor, Op. 30, No. 2 Beethoven

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Piotr Filochowski, violin
George Xiaoyuan Fu, piano

◆

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Tonight's program concludes part two of a three-year residency—consisting of coachings, lessons, and a recital—led by Miriam Fried and Jonathan Biss (Piano '01).

PERFORMERS

Piotr Filochowski, from Hamden, Conn., is a student of Aaron Rosand and entered Curtis in 2012.

George Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Christine Lim, from Seoul, is a student of Ida Kavafian and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Eric Lu, from Bedford, Mass., is a student of Jonathan Biss and entered Curtis in 2013.

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NEXT STUDENT RECITAL

Friday, November 8 at 8 p.m.
Field Concert Hall

Bach	**Sonata in G major for Viola da Gamba, BWV 1027** En-Chi Cheng, viola Elena Jivaeva, piano
Dvorák	**Concerto in B minor, Op. 104** John-Henry Crawford, cello Jungeun Kim, piano
Beethoven	**Sonata No. 26 in E-flat major, Op. 81a ("Les adieux")** Nina Hu, piano
Fauré	**Sonata No. 1 in A major, Op. 13** Hsuan-Hao Hsu, violin Kate Liu, piano

THIS WEEKEND AT CURTIS

Faculty Recital: Seymour Lipkin
Saturday, November 9 at 8 p.m.
Field Concert Hall

Mozart	**Sonata in D major, K. 576**
Beethoven	**Sonata No. 28 in A major, Op. 101**
Walker	**Sonata No. 5**
Schubert	**Sonata in B-flat major, D. 960**
	Seymour Lipkin, piano

Music in the Galleries—"Three Musicians"
(Pablo Picasso, Gallery 169)
Saturday, November 9 at 2:15 and 3 p.m

"Three Musicians" on November 9 showcases the opening movement from Debussy's influential string quartet, which sets the stage for works by Ravel and Stravinsky from 1920s Paris. Performances take place in Gallery 169, featuring *Three Musicians*, 1921, by Pablo Picasso.

Please note, the 1:30 p.m. performance has been cancelled. Please join us at 2:15p.m. or 3 p.m.
Free with museum admission. Music in the Galleries is generously supported by Cooke & Bieler, LP.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
INSTITUTE OF MUSIC

CURTIS CRESCENDO CLUB PRESENTS
CLASSICS AND COCKTAILS

Matthew Barker, host
Thursday, November 7 at 7:30 p.m.
Gould Rehearsal Hall

◆

Selections from *Pictures at an Exhibition* — Modest Mussorgsky (1839–81)

Promenade
Gnomus
Promenade
Il vecchio castello

Wei Luo, piano

Concertino for String Quartet — Igor Stravinsky (1882–1971)

Luosha Fang, violin
Brandon Garbot, violin
Daniel Hanul Lee, viola
Arlen Hlusko, cello

Selections from Quintet in G minor, Op. 39 — Sergey Prokofiev (1891–1953)

Moderato
Andante energico
Andantino

Ensemble39:
Alexandra von der Embse, oboe
Rob Patterson, clarinet
Eunice Kim, violin
Vicki Powell, viola
Nathaniel West, double bass

Allegretto from Sonata, Op. 147 — Dmitri Shostakovich (1906–75)

Zsche Chuang Rimbo Wong, viola
George Xiaoyuan Fu, piano

Music for a Summer Evening — Peteris Vasks (b. 1946)

Ashley Hsu, piano

◆

This evening's recital will be performed without intermission.
Photographic and recording equipment may not be used in Gould Rehearsal Hall.
Recitals are professionally recorded for educational use and possible broadcast.

◆

We thank our event sponsors:
The Coffee Bar, Di Bruno Bros., and Lindt Chocolate USA

Please join us for a post-party immediately following the performance at The Coffee Bar, 1701 Locust Street. (Enter through The Prime Rib doorway on Locust Street.)

◆

PERFORMERS

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

George Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Ashley Hsu, from Fremont, Calif., is a student of Gary Graffman and entered Curtis in 2010.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

Rob Patterson (clarinet '07)

Vicki Powell (viola '10)

Alexandra von der Embse (oboe '12), Curtis Crescendo Club steering committee

If students study with more than one faculty member, their teachers are listed alphabetically.

ABOUT CURTIS

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 170 students with full-tuition scholarships and personalized attention from a celebrated faculty. Its distinctive "learn by doing" approach has produced an impressive number of notable artists since the school's founding in 1924.

LETTER FROM THE CHAIRMAN

On behalf of the Crescendo Club Steering Committee, thank you for joining us tonight! We are thrilled that you are here at *Classics and Cocktails* to explore the influence of Russia on art and music. If you have never been to *Classics and Cocktails* before, this annual event is a unique opportunity to hear a musical program designed especially for the Crescendo Club and to engage with Curtis students in a more personal way.

This concert is important for another reason: Rimbo Wong, the first Crescendo Club Fellow, will perform at a Crescendo Club event for the first time. This fellowship was named to recognize the successful start of our contributing member program last year. Special thanks to everyone who contributed to the fellowship.

We hope that you enjoy tonight's performance and hope to see you at Crescendo Club events throughout the year!

Sincerely,
Bobby Towcimak
Chairman, Crescendo Club

CURTIS CRESCENDO CLUB

The Curtis Crescendo Club (CCC) was launched in 2009 to energize the school's fan base and build support among a younger generation of classical music lovers in Philadelphia.

The CCC general membership, more than five hundred strong, enjoys a wide variety of free events each year around Curtis performances, which provide an introduction to classical music and to the school.

Due to the CCC's rapid growth, a contributing membership option is now offered. Contributing members deepen their commitment to Curtis by supporting the school's all-scholarship policy through their membership gifts and receive exclusive benefits in appreciation.

Learn more, become a contributing member, and view a list of upcoming events at **www.curtis.edu/crescendoclub**. "Like" us at **facebook.com/curtiscrescendoclub**.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTH STUDENT RECITAL

Friday, November 8 at 8 p.m.
Field Concert Hall

◆

Sonata in G major for Viola da Gamba, BWV 1027 — J. S. Bach (1685–1750)

Adagio—
Allegro ma non tanto
Andante
Allegro moderato

En-Chi Cheng, viola
Elena Jivaeva, piano

Sonata No. 26 in E-flat major, Op. 81a ("Les adieux") — Ludwig van Beethoven (1770–1827)

Les adieux: Adagio—Allegro
L'absence: Andante espressivo
Le retour: Vivacissimamente

Nina Hu, piano

Sonata No. 1 in A major, Op. 13 — Gabriel Fauré (1845–1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Hsuan-Hao Hsu, violin
Kate Liu, piano

INTERMISSION

Concerto in B minor, Op. 104 — Antonín Dvorák (1841–1904)

Allegro
Adagio ma non troppo
Finale: Allegro moderato

John-Henry Crawford, cello
Jungeun Kim, piano

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PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Nina Hu, from Guangdong, China. is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2011.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

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UPCOMING CURTIS EVENTS

Faculty Recital: Seymour Lipkin
Saturday, November 9 at 8 p.m.
Field Concert Hall

Mozart	**Sonata in D major, K. 576**
Beethoven	**Sonata No. 28 in A major, Op. 101**
Walker	**Sonata No. 5**
Schubert	**Sonata in B-flat major, D. 960**
	Seymour Lipkin, piano

Music in the Galleries—"Three Musicians"
Gallery 169
Saturday, November 9 at 2:15 and 3 p.m

"Three Musicians" showcases the opening movement from Debussy's influential string quartet, which sets the stage for works by Ravel and Stravinsky from 1920s Paris. Performances take place in Gallery 169, featuring *Three Musicians*, 1921, by Pablo Picasso.

Please note, the 1:30 p.m. performance has been cancelled. Please join us at 2:15p.m. or 3 p.m. Free with museum admission. Music in the Galleries is generously supported by Cooke & Bieler, LP.

Curtis Opera Theatre
Thursday, November 21–Saturday, November 23 at 7:30 p.m.
Sunday, November 24 at 2:30 p.m.
Prince Music Theater

Donizetti	***L'elisir d'amore***
	Vinay Parameswaran, conductor
	Jordan Fein, stage director

Single tickets $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

NEXT STUDENT RECITAL

Brass and Percussion Department Recital
Monday, November 11 at 8 p.m.
Gould Rehearsal Hall

Bohme	**Sextet in E-flat minor, Op. 30**
DiLorenzo	***A Little Russian Circus***
Mussorgsky	***Pictures at an Exhibition***
Prokofiev	***Lieutenant Kije* Suite, Op. 60**
Rimsky-Korsakov	***Procession of the Nobles* from *Mlada***
	Curtis Brass and Percussion Ensemble

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CURTIS
INSTITUTE OF MUSIC

FACULTY RECITAL
Seymour Lipkin, piano
Saturday, November 9 at 8 p.m.
Field Concert Hall

◆

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Adagio
Allegretto

Seymour Lipkin, piano

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770–1827)

Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft, marschmäßig
Langsam und sehnsuchtsvoll—
Geschwind, doch nicht zu sehr und mit Entschlossenheit

Seymour Lipkin, piano

INTERMISSION

Sonata No. 5 — George Walker (b. 1922)

Seymour Lipkin, piano

Sonata in B-flat major, D. 960 — Franz Schubert (1797–1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace
Allegro ma non troppo

Seymour Lipkin, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

ABOUT THE ARTIST

Seymour Lipkin received his Bachelor of Music degree from the Curtis Institute of Music in 1947, studying piano with Rudolf Serkin, Mieczyslaw Horszowski, and David Saperton.

In 1948 he won the Rachmaninoff Competition, as a pianist, and has since played with all of the major United States orchestras. He has earned particular acclaim for his Beethoven cycles, which have encompassed not only the thirty-two piano sonatas and five concertos, but the ten violin sonatas and five cello sonatas as well. His recording of the piano sonatas was released on the Newport Classic label in 2004. He recently performed a cycle of the major works of Schubert, including the complete piano sonatas; his recordings of these works were recently released on Newport Classic.

Mr. Lipkin studied conducting at Tanglewood with Serge Koussevitzky and was apprentice conductor of the Cleveland Orchestra under George Szell. He continued his conducting career at the New York City Opera, New York Philharmonic (assistant conductor. under Bernstein), Joffrey Ballet (music director), and Long Island Symphony (music director).

He is artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Me., and served as artistic director of the International Piano Festival and William Kapell Competition at the University of Maryland.

A member of the Juilliard faculty since 1986, Mr. Lipkin joined the faculty of the Curtis Institute of Music in 1969.

UPCOMING CURTIS EVENTS

Curtis Opera Theatre
Thursday, November 21–Saturday, November 23 at 7:30 p.m.
Sunday, November 24 at 2:30 p.m.
Prince Music Theater

Donizetti	***L'elisir d'amore***
	Vinay Parameswaran, conductor
	Jordan Fein, stage director

Single tickets $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

NEXT STUDENT RECITALS

Brass and Percussion Department Recital
Monday, November 11 at 8 p.m.
Gould Rehearsal Hall

Bohme	**Sextet in E-flat minor, Op. 30**
DiLorenzo	***A Little Russian Circus***
Mussorgsky	***Pictures at an Exhibition***
Prokofiev	***Lieutenant Kije* Suite, Op. 60**
Rimsky-Korsakov	**"Procession of the Nobles" from *Mlada***
	Curtis Brass and Percussion Ensemble

Wednesday, November 13 at 8 p.m.
Field Concert Hall

Bach	**Sonata No. 2 in A minor, BWV 1003**
Ysaÿe	**Sonata in D minor, Op. 27, No. 3 ("Ballade")** Hsuan-Hao Hsu, violin
Hindemith	***Der Schwanendreher: Konzert nach alten Volksliedern*** En-Chi Cheng, viola Elena Jivaeva, piano
Poulenc	**Sextet** Niles Watson, flute Corbin Stair, oboe Guangyao Xue, clarinet Keith Buncke, bassoon Eric Huckins, horn Bryan Anderson, piano
Schumann	***Études symphoniques* in C-sharp minor, Op. 13** Linzi Pan, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINTH STUDENT RECITAL
Brass and Percussion Department Recital
Monday, November 11 at 8 p.m.
Gould Rehearsal Hall

◆

"Procession of the Nobles" from *Mlada* — Nikolai Rimsky-Korsakov (1844–1908)
(arr. Keith Snell)

***Lieutenant Kije* Suite, Op. 60** — Sergey Prokofiev (1891–1953)
(arr. Fisher Tull)
Wedding
Troika

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

Sextet in E-flat minor, Op. 30 — Oskar Bohme (1870–1938)
Adagiao ma non tanto-Allegro molto
Allegro vivace
Andante cantabile
Finale: allegro con spirito

Nozomi Imamura, trumpet
Diana Wensley, trumpet
Levente Varga, horn
Samuel Armstrong, trombone
Blair Bollinger, bass trombone
Lee Jarzembak, tuba

A Little Russian Circus — Anthony DiLorenzo ('89) (b. 1967)

Tent of Terror
Nikolai the Magnificent
The Clown
Rings of Fire

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

INTERMISSION

Pictures at an Exhibition — Modest Mussorgsky (1839–81)
(arr. Michael Allen)

Promenade
Gnomes
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuyle
Market at Limoges
Catacombs
With the Dead in a Dead Language
The Hut on Fowl's Legs (Baba-Yaga)
The Great Gate of Kiev

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

CURTIS BRASS AND PERCUSSION ENSEMBLE

Trumpet
Tessa Ellis
Steven Franklin
Paul Futer*
Nozomi Imamura
Diana Wensley

Horn
Sarah Boxmeyer
Dana Cullen
Eric Huckins
Amit Melzer
Levente Varga

Trombone
Samuel Armstrong
Joeseph Chen
Daniel Schwalbach
Alex Walden

Bass Trombone
Adam Kowalski*

Euphonium
Alex Walden

Tuba
Matthew Gatti*
Lee Jarzembak

Percussion
Won Suk Lee
Neil Rao
Yibing Wang
Shiqi Zhong

*guest artist

NEXT STUDENT RECITAL

Wednesday, November 13 at 8 p.m.
Field Concert Hall

Bach	**Sonata No. 2 in A minor, BWV 1003**
Ysaÿe	**Sonata in D minor, Op. 27, No. 3 ("Ballade")** Hsuan-Hao Hsu, violin
Hindemith	***Der Schwanendreher: Konzert nach alten Volksliedern*** En-Chi Cheng, viola Elena Jivaeva, piano
Poulenc	**Sextet** Niles Watson, flute Corbin Stair, oboe Guangyao Xue, clarinet Keith Buncke, bassoon Eric Huckins, horn Bryan Anderson, piano
Schumann	***Études symphoniques* in C-sharp minor, Op. 13** Linzi Pan, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TENTH STUDENT RECITAL
Wednesday, November 13 at 8 p.m.
Field Concert Hall

◆

Sonata in D minor, Op. 27, No. 3 ("Ballade") — Eugène Ysaÿe (1858–1931)

Hsuan-Hao Hsu, violin

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685–1750)

Grave
Fuga
Andante
Allegro

Hsuan-Hao Hsu, violin

Sextet — Francis Poulenc (1899–1963)

Allegro vivace
Divertissement
Finale

Niles Watson, flute
Corbin Stair, oboe
Guangyao Xue, clarinet
Keith Buncke, bassoon
Eric Huckins, horn
Bryan Anderson, piano

INTERMISSION

Études symphoniques in C-sharp minor, Op. 13 Robert Schumann (1810–1856)

Linzi Pan, piano

Der Schwanendreher: Paul Hindemith
Konzert nach alten Volksliedern (1895–1963)

Zwischen Berg und tiefem Tal

Nun laube, Lindlein, laube—Fugato: Der Gutzgauch auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher

En-Chi Cheng, viola

Elena Jivaeva, piano

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COACH

The Poulenc sextet was coached by Michael Rusinek (Clarinet '92).

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and Jeff Lang, and entered Curtis in 2011.

Linzi Pan, from Shenzen, China, is a student of Gary Graffman and entered Curtis in 2013.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, November 15 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 1 in C major, Op. 1** Daniel Hsu, piano
Dvorák	**Concerto in A minor, Op. 53** Laura Park, violin Jungeun Kim, piano
Franck	**Sonata in A major** Zeyu Victor Li, violin Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ELEVENTH STUDENT RECITAL
Friday, November 15 at 8 p.m.
Field Concert Hall

◆

Sonata in A major — César Franck (1822–1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Zeyu Victor Li, violin
Jungeun Kim, piano

Concerto in A minor, Op. 53 — Antonín Dvořák (1841–1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Laura Park, violin
Jungeun Kim, piano

INTERMISSION

Sonata No. 1 in C major, Op. 1 — Johannes Brahms (1833–1897)

Allegro

Andante

Scherzo: Allegro molto e con fuoco

Finale: Allegro con fuoco

Daniel Hsu, piano

◆

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PERFORMERS

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Monday, November 18 at 8 p.m.
Field Concert Hall

Mozart	**Concerto No. 5 in A major, K. 219** Samuel Casseday, double bass Jungeun Kim, piano
Saint-Saëns	**Concerto No. 3 in B minor, Op. 61** Aaron Timothy Chooi, violin Jungeun Kim, piano
Tchaikovsky	***Souvenir de Florence*, Op. 70** Hsuan-Hao Hsu, violin Christine Lim, violin Ye Jin Kim, viola Zsche Chuang Rimbo Wong, viola Youna Choi, cello Andres Sanchez, cello

Wednesday, November 20 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 2 in F-sharp minor, Op. 2** Zitong Wang, piano
Braun	**Sonata**
Dukas	***Villanelle*** Amit Melzer, horn Jungeun Kim, piano
Crumb	***A Little Suite for Christmas, A.D. 1979*** Andrew Hsu, piano
Ketting	***Intrada*** Dana Cullen, horn

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CURTIS
INSTITUTE OF MUSIC

2013–14 FAMILY CONCERT SERIES

◆

Sunday, November 17 at 2 and 4 p.m.
Field Concert Hall

◆

INTRODUCTION TO THE STRING FAMILY
CINDERELLA

Program to include excerpts from:

Allegro con fuoco — Antonín Dvořák
from Quintet No. 2 in G major, Op. 77 — (1841–1904)

Abigail Fayette, violin
Gergana Haralampieva, violin
Ren Martin-Doike, viola
Arlen Hlusko, cello
Nathan Paer, double bass

"La campanella" — Nicolò Paganini
from Concerto No. 2 in B minor, Op. 7 — (1782–1840)
arr. William Primrose

Ren Martin-Doike, viola

Lento — Frédéric Chopin
from Etude Op 25. No. 7 — (1810–49)

Arlen Hlusko, cello

Teasing Song — Béla Bartók
from Forty-Four Duos for Two Violins — (1881–1945)

Abigail Fayette, violin
Gergana Haralampieva, violin

AUTOGRAPHS

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWELFTH STUDENT RECITAL

Monday, November 18 at 8 p.m.
Field Concert Hall

◆

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756–91)

Allegro aperto
Adagio
Rondo: Tempo di menuetto

Samuel Casseday, double bass
Jungeun Kim, piano

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835–1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso—Allegro non troppo

Timmy Chooi, violin
Jungeun Kim, piano

INTERMISSION

***Souvenir de Florence*, Op. 70** — Peter Ilich Tchaikovsky (1840–93)

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

Christine Lim, violin
Hsuan-Hao Hsu, violin
Ye Jin Kim, viola
Zsche Chuang Rimbo Wong, viola
Youna Choi, cello
Andres Sanchez, cello

◆

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COACH

The Tchaikovsky was coached by Steven Tenenbom (Viola '79), strings chamber music coordinator.

PERFORMERS

Samuel Casseday, from Jacksonville, Fla., is a student of Harold Robinson and Edgar Meyer and entered Curtis in 2012.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Timmy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Ye Jin Kim, from Seoul, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Christine Lim, from Seoul, is a student of Ida Kavafian and entered Curtis in 2012.

Andres Sanchez, from Lansdale, Pa., is a student of Peter Wiley and entered Curtis in 2013.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Wednesday, November 20 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 2 in F-sharp minor, Op. 2** Zitong Wang, piano
Braun	**Sonata**
Dukas	***Villanelle*** Amit Melzer, horn Jungeun Kim, piano
Crumb	***A Little Suite for Christmas, A.D. 1979*** Andrew Hsu, piano
Ketting	***Intrada*** Dana Cullen, horn

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTEENTH STUDENT RECITAL
Wednesday, November 20 at 8 p.m.
Field Concert Hall

◆

Sonata — Yehezkel Braun (b. 1922)

Tranquillo—Allegro—
Tranquillo—
Allegretto

Amit Melzer, horn
Jungeun Kim, piano

A Little Suite for Christmas, A.D. 1979 — George Crumb (b. 1929)

The Visitation
Berceuse for the Infant Jesu
The Sheperd's Noël
Adoration of the Magi
Nativity Dance
Canticle of the Holy Nights
Carol of the Bells

Andrew Hsu, piano

Villanelle — Paul Dukas (1865–1935)

Amit Melzer, horn
Jungeun Kim, piano

INTERMISSION

Intrada — Otto Ketting (b. 1935)

Dana Cullen, horn

Sonata No. 2 in F-sharp minor, Op. 2 — Johannes Brahms (1833–97)

Allegro non troppo ma energico

Andante con espressione

Scherzo: Allegro

Finale: Introduzione sostenuto—Allegro non troppo e rubato

Zitong Wang, piano

◆

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PERFORMERS

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in
2008.

Amit Melzer, from Tel Aviv, Israel, is a student of Jennifer Montone and Jeffrey Lang and entered Curtis in 2013.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Residency Recital—eighth blackbird
Friday, November 22 at 8 p.m.
Field Concert Hall

Gubaidulina	***The Garden of Joy and Sorrow***
	Tim Munro, flute
	Yoshihiko Nakano, viola
	Anna Odell, harp
Kurtág	**Bagatelles, Op. 14d**
	Niles Watson, flute
	Samuel Casseday, double bass
	Lisa Kaplan, piano

Ligeti	**Selections from Études for Piano** eighth blackbird: Tim Munro, flute Michael J. Maccaferri, clarinet Yvonne Lam, violin Nicholas Photinos, cello Lisa Kaplan, piano Douglas Perkins, percussion
Lutoslawski	***Subito*** Shannon Lee, violin Amy J. Yang, piano
Penderecki	**Selections from Suite for Cello Solo** Tessa Seymour, cello
Stucky	***The Stars and the Roses*** Roy Hage, tenor Shannon Lee, violin Arlen Hlusko, cello Patrick Williams, flute Slavko Popovic, clarinet Kate Liu, piano Ted Babcock, percussion

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FOURTEENTH STUDENT RECITAL

Residency Recital—eighth blackbird
Russia: A Land and Its Influence
Curtis 20/21 Ensemble, David Ludwig, artistic director
Friday, November 22 at 8 p.m.
Field Concert Hall

◆

Subito — Witold Lutoslawski (1913–94)

Shannon Lee, violin
Amy J. Yang, piano

Selections from Suite for Solo Cello — Krzysztof Penderecki (b. 1933)

Sarabande
Serenade
Notturno

Tessa Seymour, cello

Bagatelles, Op. 14d — György Kurtág (b. 1926)

Niles Watson, flute
Samuel Casseday, double bass
Lisa Kaplan, piano

The Stars and the Roses — Steven Stucky (b. 1949)

Roy Hage, tenor
Shannon Lee, violin
Arlen Hlusko, cello
Patrick Williams, flute
Slavko Popovic, clarinet
Kate Liu, piano
Ted Babcock, percussion

INTERMISSION

The Garden of Joy and Sorrow — Sofiya Gubaidulina (b. 1931)

Tim Munro, flute
Yoshihiko Nakano, viola
Anna Odell, harp

Selections from Études for Piano — György Ligeti (1923–2006)

Fanfares (arr. Lisa Kaplan)
En suspens (arr. Tim Munro)
Entrelacs (arr. Lisa Kaplan)
Automne à Varsovie (arr. Tim Munro)

eighth blackbird:
Tim Munro, flute
Michael J. Maccaferri, clarinet
Yvonne Lam, violin
Nicholas Photinos, cello
Lisa Kaplan, piano
Douglas Perkins, percussion

◆

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PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Samuel Casseday, from Jacksonville, Fla., is a student of Harold Robinson and Edgar Meyer and entered Curtis in 2012.

Roy Hage, from Winchester, Mass., is a student of Laura Brooks Rice and entered Curtis in 2012.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Yoshihiko Nakano, from New York, N.Y., is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Anna Odell, from McLean, Va., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

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ENSEMBLE IN RESIDENCE

eighth blackbird lives dangerously. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Recent commissions include Jennifer Higdon's *On a Wire,* Brett Dean's award-winning Sextet, and Amy Kirsten's theatrical tour de force *Colombine's Paradise Theatre.* Future collaborators include John Luther Adams, Lee Hyla, and the six New York-based composers of Sleeping Giant. In addition to their Curtis Institute of Music residency, eighth blackbird holds ongoing ensemble-in-residence positions at the University of Richmond and the University of Chicago.

◆

The eighth blackbird residency at Curtis is supported by
The Andrew W. Mellon Foundation.

◆

NEXT STUDENT RECITAL

Monday, November 25 at 8 p.m.
Field Concert Hall

Hindemith	**Sonata for Flute and Piano** Lydia Roth, flute Bryan Anderson, piano
Mozart	**"Parto, ma tu ben mio" from *La clemenza di Tito*** Nian Wang, mezzo-soprano Samuel Boutris, clarinet Yoni Levyatov, piano
	Serenade in B-flat major, K. 361 ("Gran Partita") Curtis Chamber Ensemble
Mussorgsky	***Pictures at an Exhibition*** Wei Luo, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTEENTH STUDENT RECITAL

Monday, November 25 at 8 p.m.
Field Concert Hall

◆

"Parto, ma tu ben mio" — Wolfgang Amadeus Mozart
from *La clemenza di Tito* — (1756–91)

Nian Wang, mezzo-soprano
Samuel Boutris, clarinet
Yoni Levyatov, piano

Sonata for Flute and Piano — Paul Hindemith
(1895–1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft—Marsch

Lydia Roth, flute
Bryan Anderson, piano

Pictures at an Exhibition — Modest Mussorgsky (1839–81)

Promenade
The Gnome—Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of Unhatched Chicks
Samuel Goldenberg and Schmuyle
Promenade
The Market Place at Limoges
Catacombs
Baba-Yaga's Hut
The Great Gate of Kiev

Wei Luo, piano

INTERMISSION

Serenade in B-flat major, K. 361 ("Gran Partita") — Wolfgang Amadeus Mozart (1756–91)

Largo—Molto allegro
Menuetto
Adagio
Menuetto: Allegretto
Romanze: Adagio—Allegretto
[Thema mit Variationen: Andante]
Finale: Molto allegro

Curtis Chamber Ensemble

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CURTIS CHAMBER ENSEMBLE

Oboe
Joshua Lauretig
Corbin Stair

Clarinet
Samuel Boutris
Hongmin Fan

Basset Horn
Slavko Popovic
Guangyao Xue

Horn
Sarah Boxmeyer
Eric Huckins
Austin Larson
Amit Melzer

Bassoon
Keith Buncke
Catherine Chen

Double Bass
Nathan Paer

COACH

The Mozart was prepared by Jennifer Montone, faculty

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

Nian Wang, from Nanjing, China, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2011.

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT WEEK AT CURTIS

Monday, December 2 at 8 p.m., Field Concert Hall
Curtis Collegium

Tuesday, December 3 at 8 p.m., Field Concert Hall
Graduation Recital—Katya Poplyansky, violin

Wednesday, December 4 at 12:30 p.m.
Church of the Holy Trinity, Rittenhouse Square
Holy Trinity Brown Bag Concert

Wednesday, December 4 at 8 p.m., Field Concert Hall
Student Recital

Thursday, December 5 at 8 p.m., Field Concert Hall
Residency Recital—Gary Hoffman, cello

Friday, December 6 at 8 p.m., Field Concert Hall
Guitar Studio Recital

Saturday, December 7 at1:30 p.m., 2:15 p.m., and 3:00 p.m.
Philadelphia Museum of Art, Gallery 204
Music in the Galleries—"Winter's Horizon"

Free with museum admission. Music in the Galleries is generously supported by Cooke & Bieler, LP.

Saturday, December 7 at 8 p.m., Field Concert Hall
Beethoven: The Three Op. 59 "Razumovsky" Quartets

Sunday, December 8 at 3 p.m., Field Concert Hall
Student Recital

Sunday, December 8 at 8 p.m., Field Concert Hall
Graduation Recital—Brigid Babbish, bassoon

Free admission, first-come-first-served unless otherwise indicated.
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTEENTH STUDENT RECITAL

Curtis Collegium
Monday, December 2 at 8 p.m.
Field Concert Hall

◆

Partita No. 7 — Johann Joseph Fux
from *Concentus musico-instrumentalis* — (1660–1741)

Sinfonia: Adagio—Andante—Allegro
La joye des fidels sujets
Aria Italiana—Aire Francoise
Les e'nemis Confus

William Welter, oboe
Joshua Lauretig, oboe
Thomas Sheehan, harpsichord

Sonata No. 3 in A minor, BuxWV 254 — Dietrich Buxtehude (1637–1707)

Adagio
Allegro
Lento—Vivace—Largo
Presto

Eunice Kim, violin
John-Henry Crawford, cello
Bryan Anderson, harpsichord

Sonata in D minor — Johann Friedrich Fasch (1688–1758)

Largo
Allegro
Largo
Allegro

Gergana Haralampieva, violin
Ye-Rang Kim, violin
Mengwen Zhao, viola
Matt Glandorf, harpsichord

Orphée — Louis-Nicolas Clérambault (1676–1749)
from Cantates françoises, Book 1

Recitative: "Le fameaux Chantre..."
Air tendre, et piqué
Recitative: "Mais, que sert a mon desespoir..."
Air gay
Air fort lent et fort tendre
Air tendre
Recitative: "Pluton supris..."
Air gay

Alize Rozsnyai, soprano
Alexandra Switala, violin
Thomas Sheehan, harpsichord

INTERMISSION

Concerto à 5 in E minor, Op. 37 No. 6 — Joseph Bodin de Boismortier (1689–1755)

Allegro
Adagio
Allegro assai

Patrick Williams, flute
William Welter, oboe
Keith Buncke, bassoon
Zsche Chuang Rimbo Wong, violin
Robin Kesselman, double bass
Leon Schelhase, harpsichord

***Concerto grosso* in F major, Op. 6, No.2** George Frideric Handel
HWV 230 (1685–1759)

Andante larghetto

Allegro—Menuetto: Moderato, non troppo

Largo

Allegro, ma non troppo

Eunice Kim, solo violin

Ye-Rang Kim, solo violin

Gergana Haralampieva, violin

Alexandra Switala, violin

Zsche Chuang Rimbo Wong, violin

Mengwen Zhao, viola

John-Henry Crawford, cello

Robin Kesselman, double bass

Matt Glandorf, harpsichord

◆

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NEXT STUDENT RECITAL

Graduation Recital—Katya Poplyansky
Tuesday, December 3 at 8 p.m.
Field Concert Hall

Bach	**Sonata in E minor, BWV 1023**
	Katya Poplyansky, violin
	Summer Hu, cello
	Bryan Anderson, harpsichord
Bloch	**Nigun from *Baal Shem (Three Pictures of Chassidic Life)***
Brahms	**Sonata No. 1 in G major, Op. 78**
Janácek	**Sonata**
Kreisler	***Tambourin chinois*, Op. 3**
Stravinsky	**"Maiden's Song" from *Mavra***
	Katya Poplyansky, violin
	Amy J. Yang, piano
Eckhardt-Gramatté	**Selections from Ten Caprices**
	Katya Poplyansky, violin

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INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTEENTH STUDENT RECITAL
Graduation Recital—Katya Poplyansky, violin
Tuesday, December 3 at 8 p.m.
Field Concert Hall

◆

Sonata in E minor, BWV 1023 — Johann Sebastian Bach (1685–1750)
- Preludio
- Adagio ma non tanto
- Allemande
- Gigue

Katya Poplyansky, violin
Summer Hu, cello
Bryan Anderson, harpsichord

Ten Caprices, selections — Sophie-Carmen Eckhardt-Gramatté (1899–1974)
- Danse marocaine (Moroccan dance)
- Die Kranke und die Uhr (The sick and the clock)

Katya Poplyansky, violin

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Katya Poplyansky, violin
Amy J. Yang, piano

INTERMISSION

Sonata — Leos Janácek (1854–1928)

Con moto
Ballada: Con moto
Allegretto
Adagio

"Maiden's Song" from *Mavra* — Igor Stravinsky (1882–1971)

Baal Shem (Three Pictures of Chassidic Life) — Ernest Bloch (1880–1959)

Nigun (Improvisation)

***Tambourin chinois*, Op. 3** — Fritz Kreisler (1875–1962)

Katya Poplyansky, violin
Amy J. Yang, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009. Katya is the Milka Violin Artist Fellow.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Summer Hu (Cello '12)

Amy J. Yang, staff accompanist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, December 4 at 8 p.m.
Field Concert Hall

Bartók	**Concerto for Viola and Orchestra** Sung Jin Lee, viola Elena Jivaeva, piano
Mendelssohn	**Concerto in E minor, Op. 64** Anna Filochowska, violin Jungeun Kim, piano
Mozart	**Trio in E-flat major, K. 498 ("Kegelstatt")** Stanislav Chernyshev, clarinet Ren Martin-Doike, viola Bryan Anderson, piano
Popper	**Fantasie über Kleinrussische Lieder, Op.43** Young In Na, cello Janice Carissa, piano
Saint-Saëns	**Le Cygne from *Le Carnaval des animaux*** **Allegro appassionato, Op. 43** Nana Ou Yang, cello Daniel Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTEENTH STUDENT RECITAL
Wednesday, December 4 at 8 p.m.
Field Concert Hall

◆

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)
- Moderato
- Adagio religioso
- Allegro vivace

Sung Jin Lee, viola
Elena Jivaeva, piano

Trio in E-flat major, K. 498 ("Kegelstatt") — Wolfgang Amadeus Mozart (1756–91)
- Andante
- Menuetto
- Rondo: Allegretto

Stanislav Chernyshev, clarinet
Ren Martin-Doike, viola
Bryan Anderson, piano

Fantasie über Kleinrussische Lieder, Op. 43 — David Popper (1843–1913)

Young In Na, cello
Janice Carissa, piano

INTERMISSION

Le Carnaval des animaux — Camille Saint-Saëns (1835–1921)

Le Cygne (The Swan)

Allegro appassionato, Op. 43

Nana Ou Yang, cello
Daniel Hsu, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Anna Filochowska, violin
Jungeun Kim, piano

◆

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COACH

The Mozart was coached by Jonathan Biss (Piano '01), Neubauer Chair in Piano Studies, and Michael Tree (Violin '55), faculty.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Janice Carissa, from Surabaya, Indonesia, is a student of Gary Graffman and Robert McDonald and entered Curtis in 2013.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Anna Filochowska, from Warsaw, Poland, is a student of Aaron Rosand and entered Curtis in 2013.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Young In Na, from Seoul, is a student of Peter Wiley and entered Curtis in 2013.

Nana Ou-Yang, from Taiwan, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Residency Recital—Gary Hoffman
Thursday, December 5 at 8 p.m.
Field Concert Hall

Bartók	**Sonata for Solo Violin** Stephen Waarts, violin
Kodály	**Sonata for Cello and Piano, Op. 4** Will Chow, cello George Xiaoyuan Fu, piano
Shostakovich	**Quintet in G minor, Op. 57** Hsuan-Hao Hsu, violin Hyun Jae Lim, violin En-Chi Cheng, viola Gary Hoffman, cello Chelsea Wang, piano

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CURTIS
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2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETEENTH STUDENT RECITAL
Thursday, December 5 at 8 p.m.
Field Concert Hall

◆

Polonaise-Fantaisie in A-flat major, Op. 61 — Frédéric Chopin (1810–49)

Kate Liu, piano

Sonata for Solo Violin — Béla Bartók (1881–1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Stephen Waarts, violin

Sonata, Op. 4 — Zoltán Kodály (1882–1967)

Fantasia - Allegro di molto
Allegro con spirito

Will Chow, cello
George Xiaoyuan Fu, piano

Tonight's program will be performed without intermission.
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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

George Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Guitar Studio Recital
Friday, December 6 at 8 p.m.
Field Concert Hall

Giuliani	**Variations, Op. 24a** Eunice Kim, violin Jason Vieaux, guitar
Jolivet	**Serenade** Alec Holcomb, guitar Louis Xavier Barrette, guitar
Matiegka	**Grand Trio, Op. 24** Gergana Haralampieva, violin Yoshihiko Nakano, viola Gideon Whitehead, guitar
Sor	**Duo, Op. 55, No. 1** **Duo, Op. 55, No. 3** Jiyeon Kim, guitar David Starobin, guitar

Beethoven: The Op. 59 "Razumovsky" Quartets
Saturday, December 7 at 8 p.m.
Field Concert Hall

Beethoven

Quartet No. 7 in F major, Op. 59, No. 1
Shannon Lee, violin
Timmy Chooi, violin
Sung Jin Lee, viola
Arlen Hlusko, cello

Quartet No. 8 in E minor, Op. 59, No. 2
Luosha Fang, violin
Katya Poplyansky, violin
Alex Link, viola
Oliver Aldort, cello

Quartet No. 9 in C major, Op. 59, No. 3
Hsuan-Hao Hsu, violin
Hyun Jae Lim, violin
En-Chi Cheng, viola
Summer Hu, cello

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CURTIS
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2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTIETH STUDENT RECITAL
Guitar students of David Starobin and Jason Vieaux
Friday, December 6 at 8 p.m.
Field Concert Hall

◆

Duo, Op. 55, No 1 — Fernando Sor (1778–1839)
- Andante
- Allegro

Duo, Op. 55, No 3
- Andante—theme and variations—Mouvement de valse

Jiyeon Kim, guitar
David Starobin, guitar

Grand Trio, Op.24 — Wenzel Matiegka (1773–1830)
- Allegro moderato
- Menuetto—trio
- Romanze lamentable
- Menuetto a la polacca—trio
- Rondo

Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Gideon Whitehead, guitar

INTERMISSION

Serenade André Jolivet (1905–74)

Praeludio e Canzona
Allegro trepidante
Andante maliconico
Con allegria

Alec Holcomb, guitar
Louis Xavier Barrette, guitar

Variations, Op. 24a Mauro Giuliani (1781–1829)

Eunice Kim, violin
Jason Vieaux, guitar

◆

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PERFORMERS

Louis Xavier Barrette, from Ithaca, N.Y., is a student of David Starobin and Jason Vieaux and entered Curtis in 2012.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Alec Holcomb. from Franklin, Tenn., is a student of David Starobin and Jason Vieaux and entered Curtis in 2013.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Yoshihiko Nakano, from New York, N.Y., is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Gideon Whitehead, from Casnovia, Mich.. is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

David Starobin, Fondation Charidu Chair in guitar studies

Jason Vieaux, faculty

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NEXT STUDENT RECITAL

Beethoven: The Op. 59 "Razumovsky" Quartets
Saturday, December 7 at 8 p.m.
Field Concert Hall

Beethoven

Quartet No. 7 in F major, Op. 59, No. 1
Shannon Lee, violin
Timmy Chooi, violin
Sung Jin Lee, viola
Arlen Hlusko, cello

Quartet No. 8 in E minor, Op. 59, No. 2
Luosha Fang, violin
Katya Poplyansky, violin
Alex Link, viola
Oliver Aldort, cello

Quartet No. 9 in C major, Op. 59, No. 3
Hsuan-Hao Hsu, violin
Hyun Jae Lim, violin
En-Chi Cheng, viola
Summer Hu, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-FIRST STUDENT RECITAL
Beethoven: The Op. 59 "Razumovsky" Quartets
Saturday, December 7 at 8 p.m.
Field Concert Hall

◆

Quartet No. 7 in F major, Op. 59, No. 1 — Ludwig van Beethoven (1770–1827)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Allegro

Shannon Lee, violin
Timmy Chooi, violin
Sung Jin Lee, viola
Arlen Hlusko, cello

Quartet No. 9 in C major, Op. 59, No. 3

Introduzione: Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Menuetto: Grazioso
Allegro molto

Hsuan-Hao Hsu, violin
Hyun Jae Lim, violin
En-Chi Cheng, viola
Summer Hu, cello

INTERMISSION

Quartet No. 8 in E minor, Op. 59, No. 2 Beethoven

Allegro

Molto adagio

Allegretto

Finale: Presto

Luosha Fang, violin

Katya Poplyansky, violin

Alex Link, viola

Oliver Aldort, cello

◆

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COACH

The Beethoven quartets were coached by Steven Tenenbom (Viola '79), strings chamber music coordinator.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Timmy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Alex Link, from New York, N.Y., is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Ida Kavafian, Shmuel Ashkenasi, and Joseph Silverstein, and entered Curtis in 2009.

Summer Hu, (Cello '12)

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NEXT STUDENT RECITAL

Sunday, December 8 at 3 p.m.
Field Concert Hall

Bruch	***Scottish Fantasy*, Op. 46** Marié Rossano, violin Jungeun Kim, piano
Ewazen	**Sonata for Trombone and Piano** Alexander Walden, trombone Michelle Cann, piano
Fauré	**"Automne," Op. 18, No. 3** **"Dans les ruines d'une abbaye," Op. 2, No. 1** **"Larmes," Op. 51, No. 1** **"Soir," Op. 83, No. 2**
Mozart	**"Ch'io mi scordi di te—Non temer, amato bene," K. 505** Lin Shi, mezzo-soprano Bénédicte Jourdois, piano
Hindemith	**Sonata for Alto Horn in E-flat (1943)** Sarah Boxmeyer, horn Michelle Cann, piano

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CURTIS
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2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-SECOND STUDENT RECITAL
Sunday, December 8 at 3 p.m.
Field Concert Hall

◆

Sonata for Trombone and Piano — Eric Ewazen (b. 1954)

Allegro maestoso
Adagio
Allegro giocoso

Alexander Walden, trombone
Michelle Cann, piano

"Automne," Op. 18, No. 3 — Gabriel Fauré (1845–1924)

"Dans les ruines d'une abbaye," Op. 2, No. 1

"Soir," Op. 83, No. 2

"Larmes," Op. 51, No. 1

"Ch'io mi scordi di te—Non temer, amato bene," K. 505 — W.A.Mozart (1756–91)

Lin Shi, mezzo-soprano
Bénédicte Jourdois, piano

Sonata for Alto Horn and Piano in E-flat (1943) — Paul Hindemith (1895–1963)

Ruhig bewegt
Lebhaft
Sehr langsam
Lebhaft

Sarah Boxmeyer, horn
Michelle Cann, piano

INTERMISSION

***Scottish Fantasy*, Op. 46** — Max Bruch (1838–1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

Marié Rossano, violin
Jungeun Kim, piano

◆

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PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Lin Shi, from Shandong China, is a student of Mikael Eliasen and entered Curtis in 2013.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

Michelle Cann (piano '13)

Jungeun Kim, director of instrumental accompaniment

Bénédicte Jourdois, voice and opera coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Brigid Babbish, bassoon
Sunday, December 8 at 8 p.m.
Field Concert Hall

Arnold	**Fantasy for Solo Bassoon** Brigid Babbish, bassoon
Dutilleux	**Sarabande et cortège**
Nussio	**Variations on an Arietta of Pergolesi**
Villa-Lobos	***Ciranda das Sete Notas*** Brigid Babbish, bassoon Elena Jivaeva, piano
Françaix	**Divertissement for Bassoon and Strings** Brigid Babbish, bassoon Abigail Fayette, violin Shannon Lee, violin Zsche Chuang Rimbo Wong, viola Rainer Eudeikis, cello Nathan Paer, double bass
Rønnes	***Réflexion*** Brigid Babbish, bassoon Anna Odell, harp
Vivaldi	**Concerto in E minor, RV 484** Brigid Babbish, bassoon Abigail Fayette, violin Shannon Lee, violin Zsche Chuang Rimbo Wong, viola Rainer Eudeikis, cello Nathan Paer, double bass Bryan Anderson, harpsichord

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-THIRD STUDENT RECITAL

Graduation Recital—Brigid Babbish, bassoon
Sunday, December 8 at 8 p.m.
Field Concert Hall

◆

Concerto in E minor, RV 484 — Antonio Vivaldi (1678–1741)

Allegro poco
Andante
Allegro

Brigid Babbish, bassoon
Abigail Fayette, violin
Shannon Lee, violin
Zsche Chuang Rimbo Wong, viola
Rainer Eudeikis, cello
Nathan Paer, double bass
Bryan Anderson, harpsichord

Divertissement for Bassoon and Strings — Jean Françaix (1912–97)

Vivace
Lento
Vivo assai
Allegro

Brigid Babbish, bassoon
Abigail Fayette, violin
Shannon Lee, violin
Zsche Chuang Rimbo Wong, viola
Rainer Eudeikis, cello
Nathan Paer, double bass

Variations on an Arietta of Pergolesi — Otmar Nussio (1902–90)

Arietta: Moderato
Scherzetto: Allegretto
Tamburino: Presto
Lamento: Andante
Ostinato: Molto moderato
Rapsodia: Moderato con fierezza
Elegia: Andante
Barbaresca: Allegro feroce
Stornello: Allegretto
Danza: Presto

Brigid Babbish, bassoon
Elena Jivaeva, piano

INTERMISSION

Ciranda das Sete Notas — Heitor Villa-Lobos (1887–1959)

Brigid Babbish, bassoon
Elena Jivaeva, piano

Fantasy for Solo Bassoon — Malcolm Arnold (1921–2006)

Brigid Babbish, bassoon

Sarabande et cortège — Henri Dutilleux (b. 1916)

Assez lent
Mouvment de marche

Brigid Babbish, bassoon
Elena Jivaeva, piano

Réflexion — Robert Rønnes (b. 1959)

Brigid Babbish, bassoon
Anna Odell, harp

◆

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PERFORMERS

Brigid Babbish is a 2013 graduate of the Curtis Institute of Music, where she studied with Daniel Matsukawa. While at Curtis, Brigid was the William Curtis Bok Bassoon Fellow.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Anna Odell, from McLean, Va., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

Elena Jivaeva, staff pianist

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NEXT WEEK AT CURTIS

Monday, December 9 at 8 p.m., Field Concert Hall
Curtis Composers: Chamber Music

Tuesday, December 10 at 8 p.m., Field Concert Hall
Graduation Recital—Timothy Dilenschneider

Wednesday, December 11 at 8 p.m., Field Concert Hall
Vocal Studies Department Recital

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2013–14 STUDENT RECITAL SERIES
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TWENTY-FOURTH STUDENT RECITAL
Curtis Composers: Chamber Music
Monday, December 9 at 8 p.m.
Field Concert Hall

◆

One More Blue, One More Gray — TJ Cole (b. 1993)

One Wore Blue, One Wore Gray
Cannonball Ain't Got no Mind
Man Ain't Got no Time for his Kin
One Wore Blue, One Wore Black

Niles Watson, flute
Slavko Popovic, clarinet
Alexandra Switala, violin
Timotheos Petrin, cello
George Xiaoyuan Fu, piano

unusta — Riho Esko Maimets (b. 1988)

Ensemble39:
Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Eunice Kim, violin
Born Lau, viola
Nathaniel West, double bass

endymionis somnum dormire — David Hertzberg (b. 1990)

Heather Stebbins, soprano
Shannon Lee, violin
Laura Park, violin
Yoshihiko Nakano, viola
Jean Kim, cello

INTERMISSION

"...floating clouds, wandering thoughts..." — Andrew Hsu (b. 1994)

Nian Wang, mezzo-soprano
Timotheos Petrin, cello
Ted Babcock, percussion
Won Suk Lee, percussion
Neil Rao, percussion

zoomOrphia — Alyssa Weinberg (b. 1988)

Ensemble39:
Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Eunice Kim, violin
Born Lau, viola
Nathaniel West, double bass

"You Shattered My Deafness" Rene Orth

I. (b. 1985)

II.

III.

Johnathan McCullough, baritone

Shannon Lee, violin

Laura Park, violin

Ren Martin-Doike, viola

Andres Sanchez, cello

◆

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NEXT STUDENT RECITAL

Graduation Recital—Timothy Dilenschneider, double bass
Tuesday, December 10 at 8 p.m.
Gould Rehearsal Hall

Bach	**Suite No. 2 in D minor for Violoncello, BWV 1008** Timothy Dilenschneider, double bass
Bottesini	**Concerto No. 2 in B minor**
Miaskovsky	**Sonata No. 1 in D major, Op. 12** Timothy Dilenschneider, double bass Jungeun Kim, piano
Heap	**"Hide and Seek"** (arr. Time for Three) Brandon Garbot, violin Eunice Kim, violin Timothy Dilenschneider, double bass
Meyer	**Selections from *Concert Duo*** Eunice Kim, violin Timothy Dilenschneider, double bass

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TWENTY-FIFTH STUDENT RECITAL
Graduation Recital—Timothy Dilenschneider, double bass
Tuesday, December 10 at 8 p.m.
Field Concert Hall

◆

Concerto No. 2 in B minor — Giovanni Bottesini (1821–89)
- Allegro moderato
- Andante
- Finale: Allegro

Timothy Dilenschneider, double bass
Jungeun Kim, piano

Suite No. 2 in D minor for Violoncello, BWV 1008 — Johann Sebastian Bach (1685–1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Menuet
- Gigue

Timothy Dilenschneider, double bass

INTERMISSION

Sonata No. 1 in D major, Op. 12 — Nikolai Miaskovsky (1881–1950)

Adagio

Allegro apassionato—Adagio

Timothy Dilenschneider, double bass

Jungeun Kim, piano

"Hide and Seek" — Imogen Heap (b. 1977)

Arr. Time for Three

Eunice Kim, violin

Brandon Garbot, violin

Timothy Dilenschneider, double bass

Concert Duo — Edgar Meyer (b. 1960)

First Movement

Timothy Dilenschneider, double bass

Eunice Kim, violin

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Timothy Dilenschneider, from Glenmoore, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009. Timothy is the Edwin B. Garrigues Annual Fellow.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Vocal Studies Department Recital
Wednesday, December 11 at 8 p.m.
Field Concert Hall

Program to include works by Brahms, Britten, Debussy, Giordani, Parisotti, Sharp, Mozart, Tchaikovsky, Wagner, and Verdi

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-SIXTH STUDENT RECITAL
Vocal Studies Department Recital
Wednesday, December 11 at 8 p.m.
Field Concert Hall

◆

"Ah guarda sorella," Wolfgang Amadeus Mozart
from *Così fan tutte* (1756–91)

Heather Stebbins, soprano
Lin Shi, mezzo-soprano
Danielle Orlando, piano

Selections from Nine Lieder and Songs, Op.32 Johannes Brahms
"Nicht mehr zu dir zu gehen" (1833–97)
"Du sprichst, daß ich mich täuschte"
"Wie rafft ich mich auf in der Nacht"

Dennis Chmelensky, baritone
Mikael Eliasen, piano

"Caro mio ben" Giuseppe Giordani (1751–98)

"The Salley Gardens" Traditional Irish
Arr. Benjamin Britten

"Se tu m'ami, se sospiri" Alessandro Parisotti (1853–1913)

"O Waly, Waly" Cecil Sharp
Arr. Benjamin Britten (1859–1924)

Ashley Marie Robillard, soprano
Mikael Eliasen, piano

"None but the Lonely Heart," Op. 6, No. 6 Peter Ilich Tchaikovsky
"Don Juan's Serenade," Op. 38, No. 1 (1840–93)

Vartan Gabrielian, bass-baritone
Mikael Eliasen, piano

"Là ci darem la mano," Mozart
from *Don Giovanni,* K. 527

Ashley Robillard, soprano
Dennis Chmelensky, baritone
Danielle Orlando, piano

"Da, chas nastal," Tchaikovsky
from *The Maid of Orleans*

Shir Rozzen, mezzo-soprano
Mikael Eliasen, piano

"L'année en vain chasse l'année! Claude Debussy
... Azaël, Azaël ... Pourquoi m'as-tu quittée?" (1862–1918)
from *L'enfant prodigue*

Lin Shi, mezzo-soprano
Danielle Orlando, piano

INTERMISSION

"O du mein holder Abendstern," Richard Wagner
from *Tannhäuser* (1813–83)

Vartan Gabrielian, bass-baritone
Mikael Eliasen, piano

Wesendonck-Lieder Wagner

Der Engel
Stehe still!
Im Triebhaus
Schmerzen
Träume

Heather Stebbins, soprano
Mikael Eliasen, piano

"Per me giunto ... O Carlo, ascolta," Giuseppe Verdi
from *Don Carlo* (1813–1901)

Jamez McCorkle, baritone
Danielle Orlando, piano

"Giovanna, ho dei rimorsi ... Verdi
Addio, addio, speranza ed anima,"
from *Rigoletto*

Ashley Milanese, soprano
Lin Shi, mezzo-soprano
Roy Hage, tenor
Danielle Orlando, piano

"Caro nome," from *Rigoletto* Verdi

Ashley Milanese, soprano
Danielle Orlando, piano

"Libiamo," from *La traviata* Verdi

Alfredo: Roy Hage
Violetta: Ashley Milanese, Heather Stebbins
Chorus:
Ashley Marie Robillard, soprano
Shir Rozzen, mezzo-soprano
Lin Shi, mezzo-soprano
Dennis Chmelensky, baritone
Jamez McCorkle, baritone
Vartan Gabrielian, bass-baritone
Danielle Orlando, piano

This is the final student recital before winter break. Please join us when the Student Recital Series resumes on Monday, January 13 at 8 p.m., in Field Concert Hall. Happy holidays!

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-SEVENTH STUDENT RECITAL
Monday, January 13 at 8 p.m.
Field Concert Hall

◆

Sonata in D minor, Op. 27, No. 3 ("Ballade") — Eugène Ysaÿe (1858–1931)

Angela Sin Ying Chan, violin

Valse de l'opéra Faust de Charles Gounod — Franz Liszt (1811–86)

Sonata No. 2 in D minor, Op. 14 — Sergey Prokofiev (1891–1953)

Allegro, ma non troppo
Scherzo: Allegro marcato
Andante
Vivace

Jia Cheng Xiong, piano

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835–1921)

Stephen Kim, violin
Jungeun Kim, piano

INTERMISSION

Trio in A minor, Op. 50 — Peter Ilich Tchaikovsky (1840–93)

Pezzo elegiaco

Tema con variazioni

Variazione finale e coda

Ji-Won Song, violin

Summer Hu, cello

George Xiaoyuan Fu, piano

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Tchaikovsky was coached by Meng-Chieh Liu (Piano '93), faculty.

PERFORMERS

Angela Sin Ying Chan, from Hong Kong, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2013.

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Stephen Kim, from Cupertino, Calif., is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2013.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Jia Cheng Xiong, from Beijing, is a student of Robert McDonald and entered Curtis in 2011.

Summer Hu, cello '12

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Wednesday, January 15 at 8 p.m.
Field Concert Hall

Haydn	**Fantasia in C major, Hob. XVII:4**
Moszkowski	**Etude No. 13 in A-flat minor from 15 Etudes de Virtuosité, Op. 72**
	Jia Cheng Xiong, piano
Kreisler	***Caprice viennois*, Op. 2**
Sarasate	***Carmen Fantasy*, Op. 25**
	Anna Filochowska, violin
	Jungeun Kim, piano
Mendelssohn	**Trio No. 1 in D minor, Op. 49**
	Jung Min Choi, violin
	Andres Sanchez, cello
	Jia Cheng Xiong, piano
Paganini	**Selections from Caprices, Op. 1**
	Anna Filochowska, violin

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-EIGHTH STUDENT RECITAL
Wednesday, January 15 at 8 p.m.
Field Concert Hall

◆

Sonatina for Flute and Piano — Henri Dutilleux (b. 1916)

Lydia Roth, flute
Bryan Anderson, piano

Fantasia in C major, Hob. XVII:4 — Joseph Haydn (1732–1809)

15 Etudes de Virtuosité, Op. 72 — Moritz Moszkowski (1854–1925)
No. 13 in A-flat minor

Jia Cheng Xiong, piano

Caprice No. 5 in A minor from 24 Caprices, Op. 1 — Nicolò Paganini (1782–1840)

Anna Filochowska, violin

***Caprice viennois*, Op. 2** — Fritz Kreisler (1875–1962)

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844–1908)

Anna Filochowska, violin
Jungeun Kim, piano

Concerto No. 2 in G minor, Op. 63 — Sergey Prokofiev (1891–1953)

Allegro moderato
Andante assai
Allegro, ben marcato

Hsuan-Hao Hsu, violin
Jungeun Kim, piano

INTERMISSION

Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809–47)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Jung Min Choi, violin
Andres Sanchez, cello
Jia Cheng Xiong, piano

◆

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COACHES

The Mendelssohn Trio was coached by Meng-Chieh Liu (Piano '93), faculty, and Steven Tenenbom (Viola '79), strings chamber music coordinator.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Anna Filochowska, from Warsaw, Poland, is a student of Aaron Rosand and entered Curtis in 2013.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

Andres Sanchez, from Lansdale, Pa., is a student of Peter Wiley and entered Curtis in 2013.

Jia Cheng Xiong, from Beijing, is a student of Robert McDonald and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Friday, January 17 at 8 p.m.
Field Concert Hall

Bartók	**Concerto for Viola and Orchestra**
Paganini	**"La campanella" from Concerto No. 2 in B minor, Op. 7** (arr. Primrose)
	Hyeri Shin, viola
	Elena Jivaeva, piano
Brahms	**Quintet No. 1 in F major, Op. 88**
	Lifan Zhu, violin
	Katya Poplyansky, violin
	Sung Jin Lee, viola
	Zsche Chuang Rimbo Wong, viola
	Summer Hu, cello
Muhly	***Far Away Songs***
	Ashley Milanese, soprano
	Brandon Garbot, violin
	Stephen Waarts, violin
	Hyeri Shin, viola
	Will Chow, cello
	Chelsea Wang, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-NINTH STUDENT RECITAL
Residency Recital—eighth blackbird
Friday, January 17 at 8 p.m.
Field Concert Hall

◆

Doublespeak — Nico Muhly (b. 1981)

eighth blackbird:
Tim Munro, flute
Michael J. Maccaferri, clarinet
Yvonne Lam, violin
Nicholas Photinos, cello
Lisa Kaplan, piano
Ted Babcock, percussion

Far Away Songs — Muhly
Sweet Voices
Hours of Melancholy
Voices

Ashley Milanese, soprano
Brandon Garbot, violin
Stephen Waarts, violin
Hyeri Shin, viola
Will Chow, cello
Chelsea Wang, piano

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)

Moderato
Adagio religioso
Allegro vivace

"La campanella" — Nicolò Paganini (1782–1840)
from Concerto No. 2 in B minor, Op. 7
(arr. William Primrose)

Hyeri Shin, viola
Elena Jivaeva, piano

INTERMISSION

Quintet No. 1 in F major, Op. 88 — Johannes Brahms (1833–97)

Allegro non troppo ma con brio
Grave ed appassionato—Allegretto vivace—Presto
Finale: Allegro energico

Lifan Zhu, violin
Katya Poplyansky, violin
Sung Jin Lee, viola
Zsche Chuang Rimbo Wong, viola
Summer Hu, cello

◆

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COACHES

The Brahms Quintet was coached by Arnold Steinhardt (Violin '59), faculty.

The Muhly songs were coached by members of eighth blackbird, ensemble in residence

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Ashley Milanese, from New Orleans, is a student of Marlena Kleinman Malas and entered Curtis in 2013.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Summer Hu, cello ('12)

Elena Jivaeva, staff pianist

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ENSEMBLE IN RESIDENCE

eighth blackbird lives dangerously. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Recent commissions include Jennifer Higdon's *On a Wire,* Brett Dean's award-winning Sextet, and Amy Kirsten's theatrical *tour de force, Colombine's Paradise Theatre.* Future collaborators include John Luther Adams, Lee Hyla, and the six New York-based composers of Sleeping Giant. In addition to their Curtis Institute of Music residency, eighth blackbird holds ongoing ensemble-in-residence positions at the University of Richmond and the University of Chicago.

◆

The eighth blackbird residency at Curtis is supported by
The Andrew W. Mellon Foundation.

◆

NEXT STUDENT RECITAL

Monday, January 20 at 8 p.m.
Field Concert Hall

Program to include works by Brahms and Schubert

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTIETH STUDENT RECITAL
Monday, January 20 at 8 p.m.
Field Concert Hall

◆

The Lord's Prayer — Albert Hay Malotte (1895–1964)

Vartan Gabrielian, bass-baritone
Mikael Eliasen, piano

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)

Vivace ma non troppo
Adagio
Allegro molto moderato

Zeyu Victor Li, violin
Micah McLaurin, piano

INTERMISSION

Octet in F major, D.803 — Franz Schubert (1797–1828)

Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

Samuel Boutris, clarinet
Keith Buncke, bassoon
Austin Larson, horn
Yu-Chien Tseng, violin
Marié Rossano, violin
Daniel Hanul Lee, viola
Will Chow, cello
Nathan Paer, double bass

◆

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COACH

The Schubert Octet was coached by Daniel Matsukawa (Bassoon '92), faculty.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Vartan Gabrielian, from Toronto, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Micah McLaurin, from Charleston, S.C., is a student of Jonathon Biss and Robert McDonald and entered Curtis in 2013.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Mikael Eliasen, artistic director of the Curtis Opera Theatre and the Hirsig Family Head-of-Department Chair in Vocal Studies.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Residency Recital—eighth blackbird
Wednesday, January 22 at 8 p.m.
Gould Rehearsal Hall

Adams	***Shaker Loops***
	Yvonne Lam, violin ('05)
	Eunice Kim, violin
	Kensho Watanabe, violin
	Yoshihiko Nakano, viola
	Nicholas Photinos, cello
	John-Henry Crawford, cello
	Nathaniel West, double bass

Babcock	***Junctions***
	Zoë Martin-Doike, violin ('13)
	Abigail Fayette, violin
	En-Chi Cheng, viola
	Gabriel Cabezas, cello ('13)
Glass	**"Knee Play 2," from *Einstein on the Beach***
	Shannon Lee, violin
	Ted Babcock, narrator
	Matthew Barker, narrator
Reich	***Piano Phase***
	Lisa Kaplan, piano
	Andrew Hsu, piano
Smith	***number nine***
	Niles Watson, flute
	Slavko Popovic, clarinet
	Eunice Kim, violin
	Gabriel Cabezas, cello
	Lisa Kaplan, piano
	Ted Babcock, percussion

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-FIRST STUDENT RECITAL
Residency Recital—eighth blackbird
Wednesday, January 22 at 8 p.m.
Gould Rehearsal Hall

◆

"Knee Play 2," from *Einstein on the Beach* — Philip Glass (b. 1937)

Shannon Lee, violin
Ted Babcock, narrator
Matthew Barker, narrator

Piano Phase — Steve Reich (b. 1936)

Lisa Kaplan, piano
Andrew Hsu, piano

number nine — Gabriella Smith ('13) (b. 1991)

Niles Watson, flute
Slavko Popovic, clarinet
Eunice Kim, violin
Gabriel Cabezas, cello
Lisa Kaplan, piano
Ted Babcock, percussion

INTERMISSION

Junctions — Ted Babcock (b. 1992)

Zoë Martin-Doike, violin
Abigail Fayette, violin
En-Chi Cheng, viola
Gabriel Cabezas, cello

Shaker Loops — John Adams (b. 1947)

I. Shaking and Trembling
II. Hymning Slews
III. Loops and Verses
IV. A Final Shaking

Yvonne Lam, violin
Eunice Kim, violin
Kensho Watanabe, violin
Yoshihiko Nakano, viola
Nicholas Photinos, cello
John-Henry Crawford, cello
Nathaniel West, double bass

◆

Tonight's program will be broadcast live over the internet as part of Curtis's Community Artists Program.
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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Yoshihiko Nakano, from New York, N.Y., is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Kensho Watanabe, from Greenwich, Conn., is the Rita E. Hauser Conducting Fellow and entered Curtis in 2010.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Robinson and entered Curtis in 2009.

Matthew Barker, director of recitals

Gabriel Cabezas, (Cello '13)

Lisa Kaplan, artist in residence

Yvonne Lam (Violin '05), artist in residence

Zoë Martin-Doike, (Violin '13)

Nicholas Photinos, artist in residence

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ENSEMBLE IN RESIDENCE

eighth blackbird lives dangerously. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Recent commissions include Jennifer Higdon's *On a Wire,* Brett Dean's award-winning Sextet, and Amy Kirsten's theatrical tour de force *Colombine's Paradise Theatre.* Future collaborators include John Luther Adams, Lee Hyla, and the six New York-based composers of Sleeping Giant. In addition to their Curtis Institute of Music residency, eighth blackbird holds ongoing ensemble-in-residence positions at the University of Richmond and the University of Chicago.

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The eighth blackbird residency at Curtis is supported by
The Andrew W. Mellon Foundation.

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NEXT STUDENT RECITAL

Vocal Studies Department Recital
Friday, January 24 at 8 p.m.
Field Concert Hall

Program to include oratorio selections by Adams, Bach, Boccherini, Fauré, Haydn, Mendelssohn, Mozart, Ochs, Rossini, Schubert, and Stölzel.

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-SECOND STUDENT RECITAL
Vocal Studies Department Recital
Friday, January 24 at 8 p.m.
Field Concert Hall

◆

"Dank sei Dir, Herr" — Sigfried Ochs (1858–1929)

Andrew Bogard, bass-baritone
Joseph Russell, organ

"Bist du bei mir" — Gottfried Heinrich Stölzel (1690–1749)

Rachel Sterrenberg, soprano
Donald St. Pierre, piano

"Die ihr des unermeßlichen Weltalls Schöpfer ehrt," K. 619 — Wolfgang Amadeus Mozart (1756–91)

Mingjie Lei, tenor
Donald St. Pierre, piano

"Am Abend da es Kuhle war ... Mache dich, mein Herze, rein," from *St. Matthew Passion*, BWV 244 — Johann Sebastian Bach (1685–1750)

Dennis Chmelensky, baritone
Bryan Anderson, organ

"Erbarme dich, mein Gott," Bach
from *St. Matthew Passion*, BWV 244

Lin Shi, mezzo-soprano
Alexandra Switala, violin
Donald St. Pierre, piano

Two Songs, Op. 67 Gabriel Fauré
"Ave Maria" (1845–1924)
"Salve Regina"

Ashley Marie Robillard, soprano
Joseph Russell, organ

"En Prière"

Ashley Marie Robillard, soprano
Donald St. Pierre, piano

"Pie Jesu," from Requiem, Op. 48

Ashley Marie Robillard, soprano
Joseph Russell, organ

"Quoniam tu solus sanctus," Gioacchino Rossini
from *Petite messe solenelle* (1792–1868)

Thomas Shivone, bass-baritone
Donald St. Pierre, piano

***Salve regina* in F major, D. 223 ("Offertorium")** Franz Schubert
(1797–1828)

Alize Rozsnyai, soprano
Thomas Sheehan, organ

"Gott sei mir gnädig," from *Paulus*, Op. 36 Felix Mendelssohn
(1809–47)

Dennis Chmelensky, baritone
Bryan Anderson, organ

"Holde Gattin, dir zur Seite," Joseph Haydn
from *Die Schöpfung*, Hob. XXI:2 (1732–1809)

Rachel Sterrenberg, soprano
Andrew Bogard, bass-baritone
Thomas Sheehan, organ

INTERMISSION

***Stabat mater*, G. 521** Luigi Boccherini
(1743–1805)

Stabat mater dolorosa, Grave assai
Cujus animam gementem, Allegro
Quae moerebat et dolebat, Allegretto con moto
Quid est homo, Adagio assai – Recitativo
Pro peccatis suae gentis, Allegretto
Eja mater, fons amoris, Larghetto non tanto
Tui nati vulnerati, Allegro vivo
Virgo virginum praeclara, Andantino
Fac ut portem Christi mortem, Larghetto
Fac me plagis vulnerari, Allegro commodo
Quando corpus morietur, Andante lento

Elena Perroni, soprano
Heather Stebbins, soprano
Spencer Lang, tenor
Alexandra Switala, violin
Gergana Haralampieva, violin
En-Chi Cheng, viola
Youna Choi, cello
Ethan Jodziewciz, double bass

◆

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NEXT STUDENT RECITAL

Monday, January 27 at 8 p.m.
Field Concert Hall

Bax	**Sonata for Viola and Piano** Mengwen Zhao, viola Linzi Pan, piano
Beethoven	**Trio in C minor, Op. 1, No. 3** Angela Sin Ying Chan, violin Andres Sanchez, cello Ying Li, piano
Haydn	**Quartet in D major, Hob. III:63 ("The Lark")** Timmy Chooi, violin Shannon Lee, violin Sung Jin Lee, viola Arlen Hlusko, cello
Rachmaninoff	**Selections from *Études-tableaux*, Op. 39**
Rzewski	**Selections from *North American Ballads*** George Xiaoyuan Fu, piano

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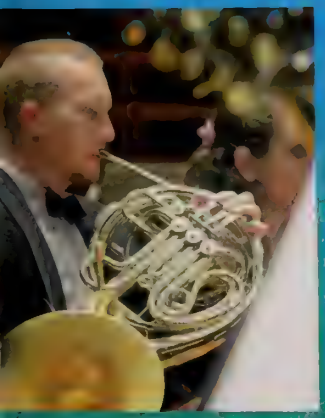

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Verizon Hall at the Kimmel Center
January 26, 2014

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CURTIS SYMPHONY ORCHESTRA

Yannick Nézet-Séguin, *conductor*
Kensho Watanabe, *conductor*

Saturday January 26 3 p.m.
Verizon Hall at the Kimmel Center

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Overture to *Ruslan and Ludmila* edited by David J. Miller

Concerto for Two Pianos, Percussion, and Orchestra used by arrangement with Boosey and Hawkes, Inc., an Imagem Company

Symphony No. 7 in C major, Op. 60 ("Leningrad") used by arrangement with G. Schirmer, Inc.

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PROGRAM

GLINKA

Overture to *Ruslan and Ludmila*

Kensho Watanabe, *conductor*

BARTÓK

Concerto for Two Pianos, Percussion, and Orchestra

Assai lento—Allegro molto
Lento, ma non troppo
Allegro non troppo

Natalie Zhu, *piano*
Benjamin Hochman, *piano*
Don Liuzzi, *percussion*
Mari Yoshinaga, *percussion*
Kensho Watanabe, *conductor*

INTERMISSION

SHOSTAKOVICH

Symphony No. 7 in C major, Op. 60 ("Leningrad")

Allegretto
Moderato—Poco allegretto
Adagio
Allegro non troppo

Yannick Nézet-Séguin, *conductor*

MIKHAIL GLINKA **Overture to *Ruslan and Ludmila***

B June 1, 1804, in Novospasskoye, Russia
D February 15, 1857, in Berlin

Poor Ruslan! He is scheduled to wed the lovely Ludmila, daughter of Kiev's Prince Svetozar, having beaten out some pretty formidable rivals for her hand. Alas, in the middle of their wedding banquet the lights go out; and when they come back on Ludmila is gone, abducted by agents of the evil sorcerer Chernomor. Her father promises Ludmila's hand in marriage (and half of his kingdom) to the man who can rescue her.

Thus begins Glinka's 1842 opera, based on Pushkin's 1820 rambling "fairy-romance"—which the poet himself had drawn partly from folk tales he'd heard as a child and partly from historical figures of the Kievan Rus kingdom of the ninth through the thirteenth centuries).

Arriving more than a generation before the great operas of Tchaikovsky, Musorgsky, or Rimsky-Korsakov, Glinka's two major efforts in the genre, *A Life for the Tsar* (1836) and *Ruslan and Ludmila* were essential in the founding of a characteristically Russian operatic tradition. Courtly music up to this time had favored imported Italian composers such as Paisiello and Cimarosa, both of whom spent brief parts of their careers in St. Petersburg. Yet for all its use of Russian folk and church tunes and its "exotic" orchestral textures, Glinka's Romantic style is equally indebted to his studies in Europe—specifically a reverence for the contrapuntal complexities he'd learned from Siegfried Dehn in Berlin and the *bel canto* lyricism of Bellini and Donizetti that he'd absorbed during his Italian travels (during which he met both composers).

Glinka was mostly self-trained in music, but from his earliest years he possessed ambition and curiosity. Upon returning from Europe he immediately took up his pen to create *A Life for the Tsar*, which was a great public success. In the subsequent *Ruslan* he brought together Italian lyricism, the supernatural elements of early German Romantic opera, and a more sophisticated use of Russian elements.

Begun in 1837, *Ruslan* occupied the composer for the next five years and was first performed in St. Petersburg in November 1842. It was received coolly; though full of infectious melodies and passages of deep folk-like charm, the piece was nevertheless found to be too dense in texture, as if trying too hard to be too many things at once. *Ruslan* has gained the appreciation of critics since then, but modern audiences still know the opera chiefly through its bright, propulsive overture, the most popular of Glinka's compositions today. In it one can hear themes developed later in the opera—the opening wedding subjects, Ruslan's love aria from Act 2, the spooky descending whole-tone scale representing the sorcerer Chernomor—all formulated in Glinka's unique vocabulary of Russian national flavoring and Italian dash.

BÉLA BARTÓK **Concerto for Two Pianos, Percussion, and Orchestra**

B March 25, 1881, in Nagyszentmiklós, Hungary
D September 26, 1945, in New York City

Bartók's Sonata for Two Pianos and Percussion, the predecessor of the concerto heard today, presented a new and unusual combination of sounds to European audiences, though the Hungarian composer had already explored similar sonorities in earlier works. Bartók had experimented with the use of piano as percussive instrument in his daring first two piano concertos. The slow movement of the First (1927) displayed a chamber-like texture of percussion, winds and piano, with the piano treated both as melodic and percussive instrument. In Music for Strings, Percussion and Celesta (1937) he took these experiments even further, giving celesta and percussion instruments opportunities to assume both melodic and percussive roles.

In the Sonata, Bartók initially sought to make piano and percussion equal partners, but found that a single piano struggled to achieve sonic equality. "For some years now I have been planning to compose a work for piano and percussion," he wrote. "Slowly, however, I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion. Accordingly, I decided to revise my initial idea and place two pianos together with the percussion."

Many of Bartók's works of the 1930s were commissioned by prestigious organizations. In May 1937 the forward-looking International Society for Contemporary Music in Basel invited him to compose a work for their tenth-anniversary concert, and the result was the delightful Sonata, written that summer and premiered January 16, 1938. The pianists were the composer and his young wife, Ditta; the percussionists were Fritz Schiesser and Philipp Rühlig. Their performance was warmly received by the highly progressive Swiss audience.

These were Bartók's last European years, as the spread of Fascism made his life and career ever more difficult. He suffered vicious attacks in the press and eventually stopped performing in Germany altogether. But the Bartóks stuck it out until the composer's ailing mother died 1939, when they finally felt comfortable leaving Budapest. Arriving in New York in 1940, Bartók found he needed to make a living as concert artist. Fortunately his reputation preceded him. At the suggestion of his publisher Ralph Hawkes he adapted the sonata into a concerto for him and Ditta, and it became a standard piece for the couple's concert tours. The new version with orchestra, in which Bartók made surprisingly few changes to the musical content, received its premiere in London in 1942; the Bartóks presented the United States premiere on January 21, 1943, with Fritz Reiner and the New York Philharmonic.

The percussion complement remained the same as in the sonata: three timpani, xylophone, side drums (one with snares and one without), a pair of cymbals, suspended cymbal, triangle, tam-tam, and bass drum. The structure is dominated by a huge opening movement (Assai lento—Allegro molto) characterized by a sophisticated structure and electric virtuosity on the part of both soloists and percussionists; it grows from inchoate nothingness to a principal theme of enormous dynamism. The second movement (Lento, ma non troppo) is a sort of night-piece common to Bartók's slow movements, with melancholic modal themes that are accompanied by murmurs and other nocturnal sounds. It builds

to a densely agitated central section and concludes with an altered, "apotheosized" restatement of the opening theme. The finale (Allegro non troppo) opens with a striding folk-like theme that is worked through with great contrapuntal acumen. It concludes with a sort of "dying-out," with the side drum's gentle *ostinato* fading into oblivion.

DMITRY SHOSTAKOVICH **Symphony No. 7, Op. 60 ("Leningrad")**

B September 25, 1906, in St. Petersburg, Russia
D August 9, 1975, in Moscow

That Shostakovich could compose at all during the Nazi invasion of the Soviet Union, which began in June 1941, is a miracle unto itself. That he could produce one of his finest works under such circumstances is a testament, perhaps, to the power of creativity in the midst of adversity.

Unable to enlist because of his poor eyesight, the composer was nevertheless part of a fire brigade and arranged inspirational songs for those on the front. By the time he and his family were evacuated from Leningrad to Moscow that October (the Germans had arrived a month earlier), he had completed three of four movements of the Seventh Symphony. After having to evacuate again, this time to Kuibyshev, he finished the work by December and it was performed in Kuibyshev under Samuil Samosud's baton on March 5, 1942. The Moscow premiere with the Bolshoi Theater Orchestra was on March 29 in the House of Unions.

The symphony was a great triumph in both cities and became a minor sensation at home and abroad: Arturo Toscanini presented the American premiere with the NBC Symphony in July 1942, after which it was performed some 100 times in the U.S. in subsequent weeks. It was the first of what became known as the composer's trilogy of "war symphonies," works that seemed to evoke images and sounds of battles, tramping soldiers, thunderous clashes, and victims crying out.

Easily viewed as a potent re-enactment of the 900-day Siege of Leningrad, in which more than a million people lost their lives, the Seventh has also been the subject of speculation—fueled by Simon Volkov's controversial *Testimony*, a memoir of still-dubious provenance—to the effect that it was "not about Leningrad under siege," as Volkov quotes Shostakovich as having said, "but about the Leningrad that Stalin destroyed and that Hitler merely finished off." In any event the Seventh remains one of the great evocations of war in all its jarring complexities, and its strident mood was taken up in the Eighth Symphony, a tribute to the Battle of Stalingrad.

But great art functions on many levels, often on several simultaneously, and our fascination with Shostakovich's works lies partly in the wealth of interpretations to which they offer themselves. Few composers in history, in fact, have had their music subjected to such a bewildering variety of scrutiny, not to say propagandist agendas. All in all, a more thoughtful statement about the Seventh is one Shostakovich made to a friend during the war, as cited in Elizabeth Wilson's excellent *Shostakovich: A Life Remembered*: The symphony is of course about Fascism, he said, "but music, real music, can never be literally tied to a theme. National Socialism is not the only form of Fascism; this music is about all forms of terror, slavery, the bondage of the spirit."

The first movement (Allegretto) is, to be sure, anything but a straightforward depiction of a battleground. After an extroverted opening theme, more a "screwing-up of courage" than pure heroism, the movement presents a lyrical, pensive introduction for wind soloists and strings. A barely audible snare drum begins the notorious set of twelve variations, to a theme presented first by the strings pizzicato and taken up by groups of winds and brass and finally full strings. The theme is one Bartók would later mock in his Concerto for Orchestra, but Shostakovich was perhaps himself being ironic already, in using a subject many have cited as a fragment from Franz Léhar's *The Merry Widow*—one of Hitler's favorite operas—combined with a theme from Shostakovich's *Lady Macbeth of Mtsensk*. After this Russian mini-*Bolero* (Shostakovich even expressed apologetic self-consciousness about his nod to Ravel), the brass explodes in a sort of vigorous rushing-forward, after which the movement returns to the striding opening textures before turning inward and uncertain—expressing more exhaustion and relief than victory.

The brief Moderato is a light, lyrical scherzo that pits tender themes and contrapuntal passages against a strident "trio" section featuring especially winds and brass. The gently mournful Adagio conveys a mood of Leningrad at dusk, filled with dark and sustained melancholy; a more ferocious central section reminds us that this is Leningrad in the midst of siege. The finale (Allegro non troppo) begins quietly and continues to convey something of the chaotic confusion of battle: Interjections of themes of previous movements bring the movement to a frightful series of climaxes and a restless finish—its frantic excitement less triumphant than wryly, bitterly ironic.

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Yannick Nézet-Séguin CONDUCTOR

Yannick Nézet-Séguin triumphantly opened his inaugural season as music director of the Philadelphia Orchestra in Fall 2012. The *New York Times* has called Mr. Nézet-Séguin "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Over the past decade, Mr. Nézet-Séguin has established himself as a musical leader of the highest caliber and one of the most sought-after conductors in the world. He is music director of the Rotterdam Philharmonic, principal guest conductor of the London Philharmonic, and artistic director and principal conductor of Montreal's Orchestre Métropolitain. He has made successful appearances with the world's most revered ensembles—the Vienna Philharmonic, the Berlin Philharmonic, the Boston Symphony, the Los Angeles Philharmonic, the Dresden Staatskapelle, the Chamber Orchestra of Europe, and all the major Canadian orchestras, among many others. His talents extend beyond symphonic music, with critically acclaimed performances at New York's Metropolitan Opera, Milan's La Scala, London's Royal Opera House, and the historic Salzburg Festival.

In July 2012 Mr. Nézet-Séguin and Deutsche Grammophon announced a major long-term collaboration. Among their projects are Stravinsky's *Rite of Spring* with the Philadelphia Orchestra, and live recordings of Mozart's seven mature operas.

A native of Montreal, Mr. Nézet-Séguin attended Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College.

Kensho Watanabe CONDUCTOR

Kensho Watanabe from Greenwich, Conn., received a diploma in 2013 from the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He returned to Curtis in Fall 2013 as the Rita E. Hauser Conducting Fellow. Recent conducting experiences with the Curtis Symphony Orchestra include Jennifer Higdon's *blue cathedral*, a duet from Tchaikovsky's unfinished opera *Romeo and Juliet*, and Wagner's *Flying Dutchman Overture* at Verizon Hall; and Richard Danielpour's *Consecration* at Gould Rehearsal Hall. This fall he conducted the Curtis Opera Theatre's production of *The Emperor of Atlantis*.

Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He has also served as the music director of Yale's Berkeley College Orchestra and as a cover conductor for the Atlanta Symphony and Symphony in C. He has participated in master classes with conductors including David Amado, Giancarlo Guerrero, Michael Jinbo, Colin Metters, and Robert Spano.

Mr. Watanabe received a bachelor's degree in biology from Yale College and a master's degree in violin performance from Yale School of Music. Mr. Watanabe performs regularly with the Philadelphia Orchestra as a substitute violinist and spends his summers at the Greenwood Music Camp, where he serves as orchestra conductor.

Benjamin Hochman PIANO

Winner of the prestigious Avery Fisher Career Grant in 2011, Benjamin Hochman performs in major cities around the world as an orchestral soloist, recitalist, and respected chamber music partner, and is described by the *New York Times* as a "gifted, fast-rising artist."

Mr. Hochman made his successful New York recital debut in 2006 at the Metropolitan Museum of Art. He has performed with the Chicago, Pittsburgh, Cincinnati, Houston, Seattle, San Francisco, Vancouver, and New Jersey symphonies; the Israel, Los Angeles, and New York Philharmonics, the New York String Orchestra, Prague Philharmonia, the National Arts Centre Orchestra in Canada, the Israel Philharmonic Orchestra, Jerusalem Symphony, and the Tel Aviv Soloists.

Highlights of Mr. Hochman's 2013–14 season include recitals for the Washington Performing Arts Society at the Kennedy Center and in Boston at the Longy School of Music, and in New York at the 92nd Street Y's new SubCulture venue. His second solo recording, *Homage to Schubert* (Avie Records), features Schubert's sonatas D. 664 and D. 850 alongside contemporary tributes to Schubert by Jörg Widmann and György Kurtág.

Born in Jerusalem, Benjamin Hochman is a graduate of the Curtis Institute of Music and the Mannes College of Music where his principal teachers were Claude Frank and Richard Goode. He is on the piano faculty of Bard College and the Longy School of Music. Benjamin Hochman lives in New York City with his wife, violinist Jennifer Koh.

Natalie Zhu PIANO

Natalie Zhu is the recipient of a 2006 Musical Fund Society Career Advancement Award, 2003 Avery Fisher Career Grant, 2003 Andrew Wolf Memorial Chamber Music Award, and Astral Artistic Services' 1998 National Auditions. The Philadelphia Inquirer heralded Astral's presentation of Ms. Zhu in recital as a display of "emotional and pianistic pyrotechnics"; selections from the recital were later broadcast on National Public Radio's *Performance Today*. Since 2009, she has been the artistic director of the Kingston Chamber Music Festival in Rhode Island.

Ms. Zhu began her piano studies at the age of six in her native China and made her first public appearance at age nine in Beijing. At eleven she emigrated with her family to Los Angeles, and by fifteen was enrolled at the Curtis Institute of Music, where she studied with Gary Graffman and received the Rachmaninoff Award. She received a Master of Music degree from the Yale School of Music, where she studied with Claude Frank.

Don Liuzzi PERCUSSION

A native of Weymouth, Mass., Don Liuzzi joined the Philadelphia Orchestra as principal timpanist in 1989. He was a percussionist with the Pittsburgh Symphony, taught at Duquesne University, and was assistant conductor of the Three Rivers Young People's Orchestra. He performed marimba and percussion solos on *Mister Rogers' Neighborhood* on PBS. He also performs with the DePue Brothers Band, Philork Jazz, and the Philadelphia Orchestra Percussion Group.

Mr. Liuzzi has given master classes on four continents, including regular coaching for the New World Symphony, National Orchestral Institute, Pacific Music Festival, and Canton International Summer Music Academy in China. He has been an active chamber-music performer with Network for New Music, recording for the Albany and CRI labels, and has two new solo and chamber releases with the Equilibrium label. He has performed as a timpani soloist with the Philadelphia Orchestra, China Philharmonic, and Sapporo and Guangzhou symphony orchestras.

A Yamaha performing artist, Mr. Liuzzi performs on the newly designed Yamaha Dresden-style timpani. He was coordinating producer for the documentary film *Music From the Inside Out* and has composed songs and arrangements for the DePue Brothers Band and music for percussion ensemble.

Mr. Liuzzi, who earned his Bachelor of Music degree from the University of Michigan and his Master of Music degree from Temple University, joined the faculty of the Curtis Institute of Music in 1994.

Mari Yoshinaga PERCUSSION

Mari Yoshinaga has performed to acclaim in solo, chamber music, and orchestral settings since coming to the States in 2007 to study timpani and percussion at the Curtis Institute of Music with Don Liuzzi, principal timpanist of Philadelphia Orchestra. As an orchestral percussionist, she has performed with conductors such as Simon Rattle, Charles Dutoit, Christoph Eschenbach, Raphael Frühbeck de Burgos, and Alan Gilbert.

Recently she returned to Japan for recitals in Tokyo and Kagashima. She was a residency artist at the Yellow Barn Chamber Music Festival and her newly established percussion group, arx duo, will be ensemble in residence at Lake George Music Festival in Summer 2014. She has performed with eighth blackbird; recorded with guitarist David Starobin for Bridge Records; and worked with composers George Crumb, Martin Bresnick, Joan Tower, Paul Lansky, and James Wood, among others.

Born in Kagoshima, Japan, Ms. Yoshinaga holds a diploma in comparative culture from the Minami Academy iBS Language School and a Bachelor of Music degree from the Curtis Institute of Music; and is currently pursuing her Master of Music degree at the Yale School of Music where she is a member of the Yale Percussion Group directed by Robert van Sice.

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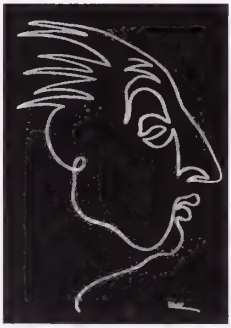

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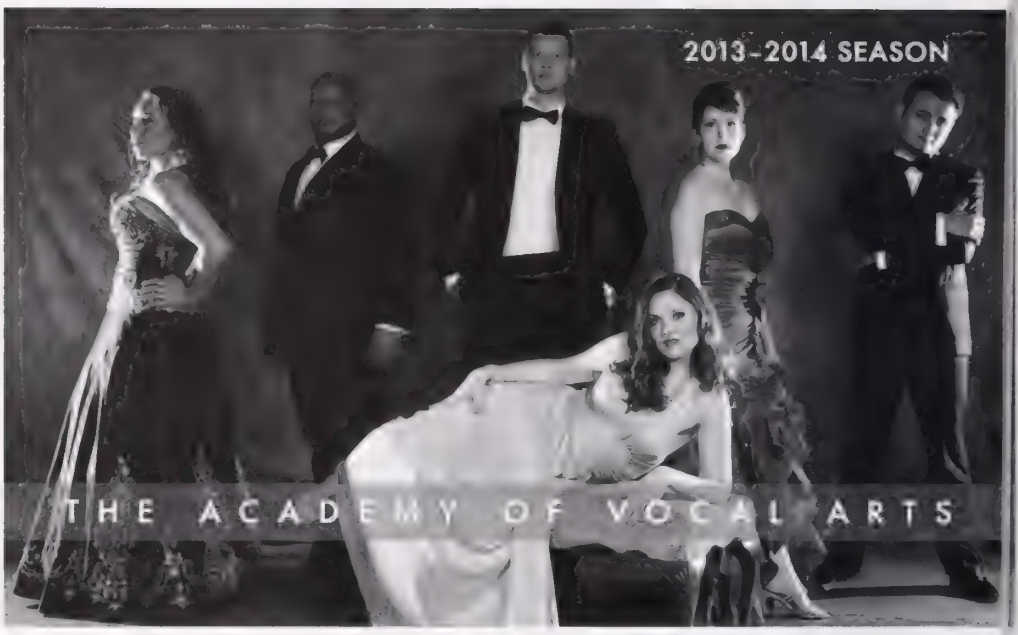

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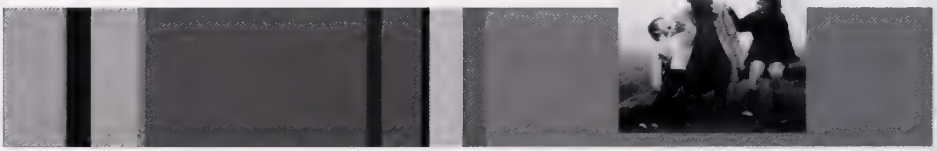

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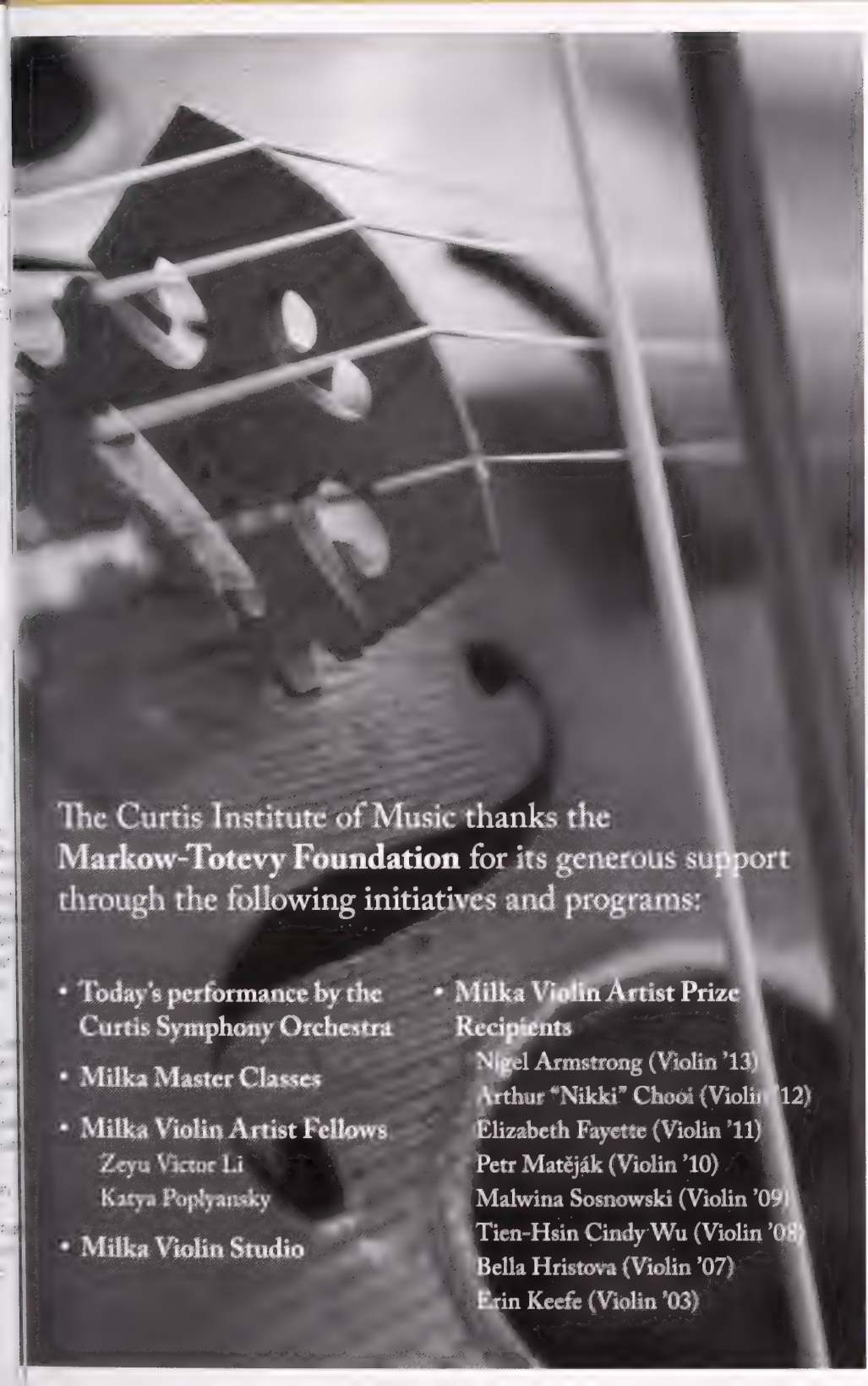

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- No. 8 in D minor: Allegro moderato
- No. 9 in D major: Allegro moderato

"Winnsboro Cotton Mill Blues" from *North American Ballads* — Frederic Rzewski (b. 1938)

George Xiaoyuan Fu, piano

Trio in C minor, Op. 1, No. 3 — Ludwig van Beethoven (1770–1827)
- Allegro con brio
- Andante cantabile con variazioni
- Menuetto: Quasi allegro
- Finale: Prestissimo

Angela Sin Ying Chan, violin
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Quartet in D major, Hob. III:63 ("The Lark") — Joseph Haydn (1732–1809)

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Adagio
Menuet: Allegretto
Finale: Vivace

Timmy Chooi, violin
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Sung Jin Lee, viola
Arlen Hlusko, cello

Sonata for Viola and Piano — Arnold Bax (1883–1953)

Molto moderato
Allegro energico ma non troppo presto
Molto lento

Mengwen Zhao, viola
Linzi Pan, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Beethoven Trio was coached by Meng-Chieh Liu (Piano '93), faculty, and Peter Wiley (Cello '74), faculty.

The Haydn Quartet was coached by Steven Tenenbom (Viola '79), strings chamber music coordinator.

PERFORMERS

Angela Sin Ying Chan, from Hong Kong, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2013.

Timmy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Linzi Pan, from Shenzen, China, is a student of Gary Graffman and entered Curtis in 2013.

Andres Sanchez, from Lansdale, Pa., is a student of Peter Wiley and entered Curtis in 2013.

Mengwen Zhao, from Shen Yang, China, is a student of Hsin-Yun Huang and entered Curtis in 2013.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, January 29 at 8 p.m.
Field Concert Hall

Kirchner	**Piano Sonata** Kate Liu, piano
Merlin	***Suite del Recuerdo*** Gideon Whitehead, guitar
Mozart	**Sonata in A major, K. 305** Ji-Won Song, violin Linzi Pan, piano
Schubert	**Sonata in A major, D. 574** Alexandra Switala, violin Kate Liu, piano
Schumann	**Quartet in E-flat major, Op. 47** Yu-Ting Chen, violin Daniel Hanul Lee, viola Jean Kim, cello Eric Lu, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRY-FOURTH STUDENT RECITAL
Wednesday, January 29 at 8 p.m.
Field Concert Hall

◆

Piano Sonata — Leon Kirchner (b. 1919)
- Lento
- Adagio
- Allegro risoluto

Kate Liu, piano

Sonata in A major, K. 305 — Wolfgang Amadeus Mozart (1756–91)
- Allegro di molto
- Tema con variazioni: Andante grazioso

Ji-Won Song, violin
Linzi Pan, piano

Sonata in A major, D. 574 — Franz Schubert (1797–1828)
- Allegro moderato
- Scherzo: Presto
- Andantino
- Allegro vivace

Alexandra Switala, violin
Kate Liu, piano

INTERMISSION

Suite del Recuerdo — Jose Luis Merlin (b. 1952)

Evocacion
Zamba
Chacarera
Carnavalito
Evocacion
Joropo

Gideon Whitehead, guitar

Quartet in E-flat major, Op. 47 — Robert Schumann (1810–56)

Sostenuto assai—Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Yu-Ting Chen, violin
Daniel Hanul Lee, viola
Jean Kim, cello
Eric Lu, piano

◆

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COACHES

The Mozart and Schubert sonatas were coached by Meng-Chieh Liu (Piano '93), faculty.

The Schumann quartet was coached by Peter Wiley (Cello '74), faculty.

PERFORMERS

Yu-Ting Chen, from Taipei, Taiwan, is a student of Shmuel Ashkenasi and Ida Kavafian, and entered Curtis in 2010.

Jean Kim, from Sleepy Hollow, N.Y., is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Eric Lu, from Bedford, Mass., is a student of Jonathan Biss and entered Curtis in 2013.

Linzi Pan, from Shenzen, China, is a student of Gary Graffman and entered Curtis in 2013.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

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NEXT STUDENT RECITAL

Friday, January 31 at 8 p.m.
Field Concert Hall

Bartók	**Two Rumanian Dances, Op.8a**
Haydn	**Variations in F minor, Hob. XVII:6**
	Ying Li, piano
Hindemith	**Sonata for Trombone and Piano**
	Joseph Chen, trombone
	Zitong Wang, piano
Hsu	**Solo Violin Sonata**
	Shannon Lee, violin
Kreisler	***Schön Rosmarin***
Ravel	***Tzigane, rapsodie de concert***
	Timmy Chooi, violin
	Jungeun Kim, piano
Paganini	**Selections from Caprices, Op. 1**
	Timmy Chooi, violin
Prokofiev	**Concerto No. 1 in D major, Op. 19**
	Stephen Kim, violin
	Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-FIFTH STUDENT RECITAL
Friday, January 31 at 8 p.m.
Field Concert Hall

◆

Concerto No. 1 in D major, Op. 19 — Sergey Prokofiev (1891–1953)
Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato
Stephen Kim, violin
Jungeun Kim, piano

Sonata for Trombone and Piano — Paul Hindemith (1895–1963)
Allegro moderato maestoso—
Allegretto grazioso—
Lied des Raufbolds (Swashbuckler's Song): Allegro pesante—
Allegro moderato maestoso
Joseph Chen, trombone
Zitong Wang, piano

Variations in F minor, Hob. XVII:6 — Joseph Haydn (1732–1809)

Two Rumanian Dances, Op.8a — Béla Bartók (1881–1945)
Allegro Vivace
Poco Allegro
Ying Li, piano

INTERMISSION

Solo Violin Sonata — Andrew Hsu (b. 1994)

Freely, not hurried—Pressed forward
Ridiculously lively
Variations:
Decisively—
Freely, not hurried—
Pressed forward—
Coda. Ridiculously lively

Shannon Lee, violin

Schön Rosmarin — Fritz Kreisler (1875–1962)

Tzigane, rapsodie de concert — Maurice Ravel (1875–1937)

Timmy Chooi, violin
Jungeun Kim, piano

◆

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COACH

The Hindemith sonata was coached by Meng-Chieh Liu (Piano '93), faculty.

COMPOSER

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

PERFORMERS

Joseph Chen, from Tainan, Taiwan, is a student of Blair Bollinger and Matthew Vaughn and entered Curtis in 2012.

Timmy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Stephen Kim, from Cupertino, Calif., is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2013.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and Eleanor Sokoloff, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Saturday, February 1 at 8 p.m.
Field Concert Hall

Brahms	**Trio No. 2 in C major, Op. 87** Ye-Rang Kim, violin Timotheos Petrin, cello Yijia Wang, piano
Haydn	**Quartet in D major, Hob. III:63 ("The Lark")** Ji-Won Song, violin Yu-Chien Tseng, violin Ren Martin-Doike, viola Youna Choi, cello
Fauré	**Quartet No. 1 in C minor, Op. 15** Stephen Kim, violin Zsche Chuang Rimbo Wong, viola Rainer Eudeikis, cello George Xiaoyuan Fu, piano
Mozart	**Duo in G major, K. 423** Hyun Jae Lim, violin Shuangshuang Liu, viola

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-SIXTH STUDENT RECITAL
Saturday, February 1 at 8 p.m.
Field Concert Hall

◆

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1756–91)
- Allegro
- Adagio
- Rondeau: Allegro

Hyun Jae Lim, violin
Shuangshuang Liu, viola

Quartet in D major, Hob. III:63 ("The Lark") — Joseph Haydn (1732–1809)
- Allegro moderato
- Adagio
- Menuet: Allegretto
- Finale: Vivace

Ji-Won Song, violin
Yu-Chien Tseng, violin
Ren Martin-Doike, viola
Youna Choi, cello

Trio No. 2 in C major, Op. 87 — Johannes Brahms (1833–97)

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Ye-Rang Kim, violin
Timotheos Petrin, cello
Yijia Wang, piano

INTERMISSION

Quartet No. 1 in C minor, Op. 15 — Gabriel Fauré (1845–1924)

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Stephen Kim, violin
Zsche Chuang Rimbo Wong, viola
Rainer Eudeikis, cello
George Xiaoyuan Fu, piano

◆

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COACHES

The Brahms trio was coached by Meng-Chieh Liu (Piano '93), faculty, and Steven Tenenbom (Viola '79), strings chamber music coordinator.

The Mozart and Haydn works were coached by Steven Tenenbom.

PERFORMERS

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Stephen Kim, from Cupertino, Calif., is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2013.

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2008.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Yijia Wang, from Shanghai, China, is a student of Meng-Chieh Liu and entered Curtis in 2013.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

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NEXT STUDENT RECITAL

Monday, February 3 at 8 p.m.
Field Concert Hall

Brahms	**Concerto in D major, Op. 77** Hyun Jae Lim, violin Jungeun Kim, piano
Bruch	**Concerto No. 1 in G minor, Op. 26** Timmy Chooi, violin Jungeun Kim, piano
Kreisler	***Syncopation***
Wieniawski	**Variations on an Original Theme, Op. 15** Christine Lim, violin Jungeun Kim, piano
Mangoré	***La Catedral*** Gideon Whitehead, guitar
Paganini	**Selections from Caprices, Op. 1** Timmy Chooi, violin
Paganini	**Selections from Caprices, Op. 1** Christine Lim, violin

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CURTIS
INSTITUTE OF MUSIC

CURTIS PRESENTS

◆

IDA KAVAFIAN AND FRIENDS
Sunday, February 2 at 3 p.m.
Field Concert Hall

Tartiniana seconda — Luigi Dallapiccola (1904–75)

Pastorale
Tempo di bourrée
Presto: leggerissimo
Variazioni

Ida Kavafian, violin
Jungeun Kim, piano

Sonata in E-flat major, Op. 18 — Richard Strauss (1864–1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante—Allegro

Ida Kavafian, violin
Yekwon Sunwoo, piano

INTERMISSION

Concerto for Violin, Piano and String Quartet — Ernest Chausson (1855–99)

Animé
Sicilienne
Grave
Très animé

Ida Kavafian, violin
Yekwon Sunwoo, piano
Bella Hristova, violin
Benjamin Beilman, violin
Steven Tenenbom, viola
Jeong-Hyoun Lee, cello

◆

The Curtis Presents season is sponsored by Blank Rome LLP.

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PERFORMERS

Benjamin Beilman, (Violin '12)

Bella Hristova, (Violin '08)

Ida Kavafian, faculty

Jungeun Kim, director of instrumental accompaniment

Jeong-Hyoun Lee, (Cello '12)

Yekwon Sunwoo, (Piano '11)

Steven Tenenbom (Viola '79), strings chamber music coordinator

ABOUT THE ARTIST

Internationally acclaimed as a violist as well as violinist, Ida Kavafian is an artist-member of the Chamber Music Society of Lincoln Center and former violinist of the Beaux Arts Trio. She performs as a soloist; in recital with her sister, Ani; as a guest with distinguished ensembles; and as artistic director of Music from Angel Fire in New Mexico. She is founder of the Bravo! Colorado festival and cofounder of the chamber ensembles Tashi and Opus One.

Ms. Kavafian has premiered numerous works, including concertos by Toru Takemitsu and Michael Daugherty. She has toured and recorded with jazz greats Chick Corea and Wynton Marsalis, and fiddler/composer Mark O'Connor and has had a solo feature on CBS Sunday Morning.

Recent recordings include *Fire and Blood* by Michael Daugherty with the Detroit Symphony and O'Connor's String Quartets, recorded with the composer.

Born in Istanbul of Armenian parentage, Ms. Kavafian is a graduate of the Juilliard School, where she studied with Oscar Shumsky. She made her debut under Young Concert Artists with the pianist Peter Serkin, and also received the coveted Avery Fisher Career Grant.

She resides with her husband, violist Steven Tenenbom, in Philadelphia and Connecticut, where they breed and train prizewinning Hungarian vizsla show dogs.

Ms. Kavafian teaches at the Bard College Conservatory of Music and Julliard, and joined the faculty of the Curtis Institute of Music in 1998. She will be master class clinicians at the Young Artist Summer Program as part of Curtis Summerfest 2014.

THE CURTIS PRESENTS SEASON

Expanding upon the beloved Alumni Recital Series, this new array of concerts showcases faculty and students—as well as alumni—in specially curated recitals highlighting Curtis's unique performance culture.

Alan Morrison
Sunday, March 23 at 3 p.m.
Field Concert Hall

One of the most sought-after American concert organists, Alan Morrison has appeared at colleges, cathedrals, and churches throughout the Americas and Europe. He holds the Haas Charitable Trust Chair in Organ Studies. Members of the Curtis organ department join Mr. Morrison for this program.

Jeffrey Khaner
Saturday, April 5 at 3 p.m.
Field Concert Hall

Curtis faculty member Jeffrey Khaner has been the Philadelphia Orchestra's principal flute since 1990, and previously held the same position with the Cleveland Orchestra and the Mostly Mozart Festival.

Single tickets: $28
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-SEVENTH STUDENT RECITAL
Monday, February 3 at 8 p.m.
Field Concert Hall

◆

Syncopation — Fritz Kreisler (1875–1962)

Variations on an Original Theme, Op. 15 — Henryk Wieniawski (1835–80)

Caprice No. 5, from Caprices, Op. 1 — Nicolò Paganini (1782–1840)

Christine Lim, violin
Jungeun Kim, piano

Julia Florida — Agustín Barrios Mangoré (1885–1944)

Waltz in G major, Op. 8, No. 4

Gideon Whitehead, guitar

Concerto No. 1 in G minor, Op. 26 — Max Bruch (1838–1920)

Allegro moderato
Adagio
Finale: Allegro energico

Timmy Chooi, violin
Jungeun Kim, piano

Caprice No. 24, from Caprices, Op. 1 — Paganini

Timmy Chooi, violin

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Hyun Jae Lim, violin
Jungeun Kim, piano

◆

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PERFORMERS

Timmy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Christine Lim, from Seoul, is a student of Ida Kavafian and entered Curtis in 2012.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, February 5 at 8 p.m.
Field Concert Hall

Berio	***Folk Songs*** Johnathan McCullough, baritone Daniel Hanul Lee, viola Arlen Hlusko, cello Patrick Williams, flute Slavko Popovic, clarinet Elizabeth White Clark, harp Ted Babcock, percussion Daniel Matsukawa, conductor
Debussy	**Sonata in D minor** Chen Cao, cello Amy J. Yang, piano
Ellis	***Violet*** Catherine Chen, bassoon Amy J. Yang, piano
Haydn	**Sonata in E major, Hob. XVI:31** Kate Liu, piano
Mendelssohn	**Concerto in E minor, Op. 64** Ji-Won Song, violin Jungeun Kim, piano
Szymanowski	**Nocturne and Tarantella, Op. 28** Stephen Waarts, violin Amy J. Yang, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-EIGHTH STUDENT RECITAL
Wednesday, February 5 at 8 p.m.
Field Concert Hall

◆

Sonata in D minor — Claude Debussy (1862–1918)
Prologue: Lent
Sérénade: Modérément animé—
Finale: Animé

Chen Cao, cello
Amy J. Yang, piano

Nocturne and Tarantella, Op. 28 — Karol Szymanowski (1882–1937)

Stephen Waarts, violin
Amy J. Yang, piano

Sonata in E major, Hob. XVI:31 — Joseph Haydn (1732–1809)
Moderato
Allegretto
Finale: Presto

Kate Liu, piano

Violet — John Ellis (b. 1945)

Catherine Chen, bassoon
Amy J. Yang, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–1847)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Ji-Won Song, violin
Jungeun Kim, piano

INTERMISSION

Folk Songs — Luciano Berio (1925–2003)

Black is the color (U.S.A.)
I wonder as I wander (U.S.A.)
Loosin yelav (Armenia)
Rossignolet du Bois (France)
A la femminisca (Sicily)
La donna ideale (Italy)
Ballo (Italy)
Motettu de tristura (Sardinia)
Malurous qu'o uno fenno (Auvergne)
Lo fiolaire (Auvergne)

Johnathan McCullough, baritone
Daniel Hanul Lee, viola
Arlen Hlusko, cello
Patrick Williams, flute
Slavko Popovic, clarinet
Elizabeth White Clark, harp
Won Suk Lee, percussion
Yibing Wang, percussion
Daniel Matsukawa, conductor

◆

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COACH

The Berio was coached by Daniel Matsukawa, faculty.

PERFORMERS

Chen Cao, from Beijing, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Yibing Wang, from Shanghai, China, is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

Daniel Matsukawa, faculty

Amy J. Yang, (Piano '06) staff accompanist

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NEXT STUDENT RECITAL

Friday, February 7 at 8 p.m.
Field Concert Hall

Program to include works by Glinka, Kreisler, Paganini, Prokofiev, Schumann, Ysaÿe.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-NINTH STUDENT RECITAL
Friday, February 7 at 8 p.m.
Field Concert Hall

◆

Praeludium and Allegro (in the style of Pugnani) — Fritz Kreisler (1875–1962)

Jung Min Choi, violin
Jungeun Kim, piano

Caprice No. 10, from Caprices, Op. 1 — Nicolò Paganini (1782–1840)

Jung Min Choi, violin

***Vier Märchenerzählungen*, Op. 132** — Robert Schumann (1810–56)

Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markiert

En-Chi Cheng, viola
Hongmin Fan, clarinet
Zitong Wang, piano

Sonata in D minor, Op. 27, No. 3 ("Ballade") — Eugène Ysaÿe (1858–1931)

Jung Min Choi, violin

Études Symphoniques in C-sharp minor, Op. 13 — Schumann

George Xiaoyuan Fu, piano

INTERMISSION

Trio pathéthique — Mikhail Glinka (1804–57)

Allegro moderato
Vivacissimo
Largo
Allegro con spirito

Stanislav Chernyshev, clarinet
Catherine Chen, bassoon
George Xiaoyuan Fu, piano

Concerto No. 2 in G minor, Op. 63 — Sergey Prokofiev (1891–1953)

Allegro moderato
Andante assai
Allegro, ben marcato

Zeyu Victor Li, violin
Jungeun Kim, piano

◆

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COACHES

The Schumann trio was coached by Meng-Chieh Liu (Piano '93), faculty.

The Glinka trio was coached by Daniel Matsukawa (Bassoon '92), faculty.

PERFORMERS

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and Eleanor Sokoloff, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Saturday, February 8 at 8 p.m.
Field Concert Hall

Chopin	**Impromptu No. 1 in A-flat major, Op. 29** **Impromptu No. 2 in F-sharp major, Op. 36** **Impromptu No. 3 in G-flat major, Op. 51** **Impromptu No. 4 in C-sharp minor, Op. 66** **("Fantaisie-Impromptu")** Nina Hu, piano
Dutilleux	**Sonata for Oboe and Piano**
Handel	**Oboe Concerto in G Minor, HWV 287** Corbin Stair, oboe Bryan Anderson, piano
Karg-Elert	***Homage to Handel*** **(54 Studies in Variation Form on a Ground Bass of Handel), Op. 75b**
Litaize	**Prelude and Double Fugue, from Douze pièces** Bryan Anderson, organ
Mendelssohn	**Concerto in E minor, Op. 64** Jung Min Choi, violin Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTIETH STUDENT RECITAL
Saturday, February 8 at 8 p.m.
Field Concert Hall

◆

Impromptu No. 1 in A-flat major, Op. 29 — Frédéric Chopin (1810–49)

Impromptu No. 2 in F-sharp major, Op. 36

Impromptu No. 3 in G-flat major, Op. 51

Impromptu in C-sharp minor, Op. 66

Nina Hu, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Jung Min Choi, violin
Jungeun Kim, piano

INTERMISSION

Oboe Concerto in G Minor, HWV 287 — George Frideric Handel (1685–1759)

Grave
Allegro
Largo
Allegro

Corbin Stair, oboe
Bryan Anderson, piano

Sonata for Oboe and Piano — Henri Dutilleux (b. 1916)

Aria: Grave
Scherzo: Vif
Final: Assez allant

Corbin Stair, oboe
Bryan Anderson, piano

Homage to Handel **(54 Studies in Variation Form on a Ground Bass of Handel), Op. 75b** — Sigfrid Karg-Elert (1877–1933)

Prelude and Double Fugue from Douze pièces — Gaston Litaize (1909–91)

Bryan Anderson, organ

◆

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Nina Hu, from Guangdong, China, is a student of Eleanor Sokoloff, and entered Curtis in 2011.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Michelle Cann, piano
Monday, February 10 at 8 p.m.
Field Concert Hall

Bach	**Partita No. 1 in B-flat major, BWV 825**
	Chaconne, from Partita No. 2 in D minor, BWV 1004, (transc. Busoni)
Chopin	**Ballade No. 4 in F minor, Op. 52**
Debussy	***Images*, Book I**
Granados	**Selections from *Goyescas*, Op. 11**
	Michelle Cann, piano
Gershwin	***Rhapsody in Blue*** (arr. Inna)
	Michelle Cann, piano
	Stanislav Chernyshev, clarinet
	Yiying Julia Li, violin
	John-Henry Crawford, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FIRST STUDENT RECITAL
Graduation Recital—Michelle Cann, piano
Monday, February 10 at 8 p.m.
Field Concert Hall

◆

Partita No. 1 in B-flat major, BWV 825 — Johann Sebastian Bach (1685–1750)
- Praeludium
- Allemande
- Corrente
- Sarabande
- Menuet
- Giga

***Images*, Book I** — Claude Debussy (1862–1918)
- Reflets dans l'eau
- Hommage à Rameau
- Mouvement

Chaconne from Partita No. 2 in D minor, BWV 1004 — Bach
Transcr. Ferruccio Busoni

Michelle Cann, piano

INTERMISSION

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810–49)

***Goyescas*, Op. 11** — Enrique Granados (1867–1916)

Los requiebros (The Compliments)

Michelle Cann, piano

Rhapsody in Blue — George Gershwin (1898–1937)

Arr. Inna, Chien-Ying Yang

Michelle Cann, piano
Stanislav Chernyshev, clarinet
Yiying Julia Li, violin
John-Henry Crawford, cello
Xavier Foley, double bass

◆

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PERFORMERS

Michelle Cann is a 2013 graduate of the Curtis Institute of Music, where she studied with Robert McDonald. While at Curtis, Michelle was the Roy Pressman Annual Fellow.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Xavier Foley, from Marietta, Ga., is a student of Edgar Meyer and Harold Robinson and entered Curtis in 2011.

Yiying Julia Li, (Violin '12)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, February 12 at 8 p.m.
Field Concert Hall

Bach	**English Suite No. 3 in G minor, BWV 808** Chelsea Wang, piano
Brahms	**Sonata in E-flat major, Op. 120, No. 2** Lydia Roth, flute Bryan Anderson, piano
	Concerto in D major, Op. 77 Abigail Fayette, violin Jungeun Kim, piano
Villa-Lobos	**Chôro No. 1** **Selections from Five Preludes** Gideon Whitehead, guitar

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SECOND STUDENT RECITAL
Wednesday, February 12 at 8 p.m.
Field Concert Hall

◆

Prelude No. 1 in E minor, from Five Preludes — Heitor Villa-Lobos (1887–1959)

Chôro No. 1

Gideon Whitehead, guitar

English Suite No. 3 in G minor, BWV 808 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Chelsea Wang, piano

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Lydia Roth, flute
Bryan Anderson, piano

INTERMISSION

Concerto in D major, Op. 77 Brahms

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Abigail Fayette, violin

Jungeun Kim, piano

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Friday, February 14 at 8 p.m.
Field Concert Hall

Chopin	**Preludes, Op. 28** Eric Lu, piano
Schubert	**Trio in B-flat major, D. 898** Laura Park, violin Will Chow, cello Chelsea Wang, piano
Walton	**Viola Concerto** Hae Sue Lee, viola Elena Jivaeva, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-THIRD STUDENT RECITAL

Friday, February 14 at 8 p.m.
Field Concert Hall

◆

Preludes, Op. 28 — Frédéric Chopin (1810–49)

No. 1 in C major: Agitato
No. 2 in A minor: Lento
No. 3 in G major: Vivace
No. 4 in E minor: Largo
No. 5 in D major: Allegro molto
No. 6 in B minor: Lento assai
No. 7 in A major: Andantino
No. 8 in F-sharp minor: Molto agitato
No. 9 in E major: Largo
No. 10 in C-sharp minor: Allegro molto
No. 11 in B major: Vivace
No. 12 in G-sharp minor: Presto
No. 13 in F-sharp major: Lento
No. 14 in E-flat minor: Allegro
No. 15 in D-flat major: Sostenuto
No. 16 in B-flat minor: Presto con fuoco
No. 17 in A-flat major: Allegretto
No. 18 in F minor: Allegro molto
No. 19 in E-flat major: Vivace
No. 20 in C minor: Largo
No. 21 in B-flat major: Cantabile
No. 22 in G minor: Molto agitato
No. 23 in F major: Moderato
No. 24 in D minor: Allegro appassionato

Eric Lu, piano

Viola Concerto — William Walton (1902–83)

Andante comodo—Con spirito
Vivo, con molto preciso
Allegro moderato

Hae Sue Lee, viola
Elena Jivaeva, piano

INTERMISSION

Trio in B-flat major, D. 898 — Franz Schubert (1797–1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Laura Park, violin
Will Chow, cello
Chelsea Wang, piano

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COACHES

The Schubert Trio was coached by Ida Kavafian, faculty, Meng-Chieh Liu (Piano '93), faculty, Ignat Solzhenitsyn (Piano and Conducting '95), faculty, and Peter Wiley (Cello '74), faculty.

PERFORMERS

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Hae Sue Lee, from Seoul, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2013.

Eric Lu, from Bedford, Mass., is a student of Jonathan Biss and entered Curtis in 2013.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Elena Jivaeva, staff pianist

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NEXT STUDENT RECITAL

Saturday, February 15 at 8 p.m.
Field Concert Hall

Chopin	**Preludes, Op. 28** Kate Liu, piano
Grantham	***Black-Eyed Suzy*** Anna Filochowska, violin
Haydn	**Quartet in D major, Hob. III:63 ("The Lark")** Anna Filochowska, violin Piotr Filochowski, violin Shuangshuang Liu, viola Timotheos Petrin, cello
Piazzolla	***Histoire du tango*** Lydia Roth, flute Neil Rao, marimba

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FOURTH STUDENT RECITAL
Saturday, February 15 at 8 p.m.
Field Concert Hall

◆

Black-Eyed Suzy — Donald Grantham (b. 1947)

Anna Filochowska, violin

Preludes, Op. 28 — Frédéric Chopin (1810–49)

No. 1 in C major: Agitato
No. 2 in A minor: Lento
No. 3 in G major: Vivace
No. 4 in E minor: Largo
No. 5 in D major: Allegro molto
No. 6 in B minor: Lento assai
No. 7 in A major: Andantino
No. 8 in F-sharp minor: Molto agitato
No. 9 in E major: Largo
No. 10 in C-sharp minor: Allegro molto
No. 11 in B major: Vivace
No. 12 in G-sharp minor: Presto
No. 13 in F-sharp major: Lento
No. 14 in E-flat minor: Allegro
No. 15 in D-flat major: Sostenuto
No. 16 in B-flat minor: Presto con fuoco
No. 17 in A-flat major: Allegretto
No. 18 in F minor: Allegro molto

No. 19 in E-flat major: Vivace
No. 20 in C minor: Largo
No. 21 in B-flat major: Cantabile
No. 22 in G minor: Molto agitato
No. 23 in F major: Moderato
No. 24 in D minor: Allegro appassionato

Kate Liu, piano

INTERMISSION

Quartet in D major, Hob. III:63 ("The Lark") — Joseph Haydn (1732–1809)

Allegro moderato
Adagio
Menuet: Allegretto
Finale: Vivace

Anna Filochowska, violin
Piotr Filochowski, violin
Shuangshuang Liu, viola
Timotheos Petrin, cello

Histoire du tango — Astor Piazzolla (1921–92)

Bordel 1900
Café 1930
Night-club 1960

Lydia Roth, flute
Neil Rao, marimba

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PERFORMERS

Anna Filochowska, from Warsaw, Poland, is a student of Aaron Rosand and entered Curtis in 2013.

Piotr Filochowski, from Hamden, Conn., is a student of Aaron Rosand and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Neil Rao, from Louisville, Ky., is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

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NEXT STUDENT RECITAL

Sunday February 17
Chamber Music for Brass
Field Concert Hall

Calvert	***Suite from the Monteregian Hills***
Gershwin	***Porgy and Bess* Suite**
	(arr. Gale)
	Tessa Ellis, trumpet
	Steven Franklin, trumpet
	Austin Larson, horn
	Alexander Walden, trombone
	Carol Jantsch, tuba
Cheetham	***A Brass Menagerie***
Plog	**Brass Quintet No. 1 ("Four Sketches")**
	Nozomi Imamura, trumpet
	Diana Wensley, trumpet
	Dana Cullen, horn
	Samuel Armstrong, trombone
	Lee Jarzembak, tuba
Gabrieli	**Canzon duodecimi toni à 10**
	Tessa Ellis, trumpet
	Steven Franklin, trumpet
	Nozomi Imamura, trumpet
	Diana Wensley, trumpet
	Dana Cullen, horn
	Austin Larson, horn
	Samuel Armstrong, trombone
	Alexander Walden, trombone
	Carol Jantsch, tuba
	Lee Jarzembak, tuba

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FIFTH STUDENT RECITAL

Chamber Music for Brass
Monday, February 17 at 8 p.m.
Field Concert Hall

◆

Brass Quintet No. 1 ("Four Sketches") — Anthony Plog (b. 1947)

Allegro
Allegro vivace
Andante
Allegro

Nozomi Imamura, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Samuel Armstrong, trombone
Lee Jarzembak, tuba

***Porgy and Bess* Suite** (arr. Jack Gale) — George Gershwin (1898–1937)

Overture to Catfish Row
Summertime
A Woman Is a Sometime Thing
My Man's Gone Now
I Got Plenty o' Nuttin'
Bess, You Is My Woman Now
It Ain't Necessarily So
There's a Boat That's Leavin Soon for New York
Oh Lawd, I'm On My Way

Tessa Ellis, trumpet
Steven Franklin, trumpet
Austin Larson, horn
Alexander Walden, trombone
Carol Jantsch, tuba

INTERMISSION

Suite from the Monteregian Hills — Morley Calvert (1928–91)

Marche
Chanson melancholique
Valse ridicule
Danse vilageoise

Tessa Ellis, trumpet
Steven Franklin, trumpet
Austin Larson, horn
Alexander Walden, trombone
Carol Jantsch, tuba

A Brass Menagerie — John Cheetham (b. 1939)

Molto allegro ed energico
Lento
Scherzando ben ritmico
Alla marcia
Brillante

Nozomi Imamura, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Samuel Armstrong, trombone
Lee Jarzembak, tuba

Canzon duodecimi toni à 10, from *Sacrae Symphoniae* — Giovanni Gabrieli (1554–1612)

Tessa Ellis, trumpet
Steven Franklin, trumpet
Nozomi Imamura, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Austin Larson, horn
Samuel Armstrong, trombone
Alexander Walden, trombone
Carol Jantsch, tuba
Lee Jarzembak, tuba

◆

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COACHES

The Cheetham and Plog works were coached by David Bilger, faculty.

The Calvert, Gabrieli, and Gershiwn works were coached by Carol Jantsch, faculty.

PERFORMERS

Samuel Armstrong, from Los Angeles, is a student of Matthew Vaughn and entered Curtis in 2013.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Tessa Ellis, from Rochester, N.Y., is a student of David Bilger and entered Curtis in 2013.

Steven Franklin, from Wheaton, Ill., is a student of David Bilger and entered Curtis in 2013.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger and entered Curtis in 2011.

Carol Jantsch, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, February 19 at 8 p.m.
Graduation Recital—Patrick Williams, flute
Field Concert Hall

Program to include works by Liebermann, Messiaen, Mozart, Saint-Saëns, Schumann, Strauss.

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SIXTH STUDENT RECITAL
Graduation Recital—Patrick Williams, flute
Wednesday, February 19 at 8 p.m.
Field Concert Hall

◆

Drei Romanzen, Op. 22 — Clara Schumann (1819–96)

No. 1 in D-flat major: Andante molto
No. 2 in G minor: Allegretto
No. 3 in B-flat major: Leidenschaftlich schnell

Patrick Williams, flute
Amy J. Yang, piano

Quartet in D major, K. 285 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Adagio
Rondeau: Allegretto

Patrick Williams, flute
Kensho Watanabe, violin
Daniel Hanul Lee, viola
Rainer Eudeikis, cello

Sonata for Flute and Piano, Op. 23 — Lowell Liebermann (b. 1961)

Lento

Presto energico

Patrick Williams, flute
Amy J. Yang, piano

INTERMISSION

Romance, Op. 37 — Camille Saint-Saëns (1835–1921)

Le merle noir — Olivier Messiaen (1908–92)

Sonata in E-flat major, Op. 18 — Richard Strauss (1864–1949)

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante—Allegro

Patrick Williams, flute
Amy J. Yang, piano

◆

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PERFORMERS

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010. Patrick is the Gerry and Marguerite Lenfest Fellow.

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Kensho Watanabe, from Greenwich, Conn., is the Rita E. Hauser Conducting Fellow and entered Curtis in 2010.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Lifan Zhu, violin
Friday, February 21 at 8 p.m.
Field Concert Hall

Bach	**Chaconne from Partita No. 2 in D minor, BWV 1004** Lifan Zhu, violin
Brahms	**Sonata No. 1 in G major, Op. 78**
Glazunov	***Meditation* in D major, Op. 32**
Paganini	***Le Streghe*, Op. 8**
Szymanowski	**Nocturne and Tarantella, Op. 28** Lifan Zhu, violin Xiaohui Yang, piano
Webern	***Langsamer Satz*** Lifan Zhu, violin Katya Poplyansky, violin Sung Jin Lee, viola Summer Hu, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SEVENTH STUDENT RECITAL
Graduation Recital—Lifan Zhu, violin
Friday, February 21 at 8 p.m.
Field Concert Hall

◆

Langsamer Satz — Anton Webern (1883–1945)

Lifan Zhu, violin
Katya Poplyansky, violin
Sung Jin Lee, viola
Summer Hu, cello

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)

Vivace ma non troppo
Adagio
Allegro molto moderato

***Le Streghe*, Op.8** — Nicolò Paganini (1782–1840)

Lifan Zhu, violin
Xiaohui Yang, piano

INTERMISSION

Chaconne from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)

Lifan Zhu, violin

***Meditation* in D major, Op. 32** — Alexander Glazunov (1865–1936)

Nocturne and Tarantella, Op. 28 — Karol Szymanowski (1882–1937)

Lifan Zhu, violin
Xiaohui Yang, piano

◆

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PERFORMERS

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009. Lifan is the Huldah Bender Kerner, M.D. Fellow.

Sung Jin Lee, from Seoul, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Summer Hu (Cello '12)

Xiaohui Yang (Piano '13)

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NEXT STUDENT RECITAL

Monday, February 24 at 8 p.m.
Field Concert Hall

Albéniz	***Iberia*, Book I** Bolai Cao, piano
Arutiunian	**Concerto for Trumpet and Orchestra** Steven Franklin, trumpet Yijia Wang, piano
Bach	**French Suite No. 3 in B minor, BWV 814** Janice Carissa, piano
Mozart	**Trio in G major, K. 496** Angela Sin Ying Chan, violin Nana Ou Yang, cello Daniel Hsu, piano
Rust	**Sonata in C Major for Viola, Two Horns, and Cello , C. 84** Ren Martin-Doike, viola Austin Larson, horn Eric Huckins, horn Timotheos Petrin, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 FAMILY CONCERT SERIES

Sunday, February 23 at 2 and 4 p.m.
Gould Rehearsal Hall

INTRODUCTION TO COMPOSITION AND CONDUCTING

Program to include excerpts from:

***Holberg Suite*, Op. 40** — Edvard Grieg (1843–1907)

Kensho Watanabe, conductor, and friends

Contemplations — Alyssa Weinberg (b. 1988)

Abigail Fayette, violin
George Xiaoyuan Fu, piano
Slavko Popovic, clarinet

***Eine kleine Nachtmusik*, K. 525 (A Little Serenade)** — Wolfgang Amadeus Mozart (1756–91)

Kensho Watanabe, conductor, and friends

Today's performance will also feature improvised performances by the musicians, and an interactive performance featuring the members of the audience.

_____ The Audience

(Write your title here)

◆

Questions and Closing Remarks

After the conclusion of the concert, audience members are invited to visit the conducting station for a chance to try their own hand at conducting!

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Gould Rehearsal Hall.
Programs are professionally recorded for educational use and possible broadcast.

The Curtis Family Concert season is supported by PECO.

PERFORMERS

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Born Lau, from Hong Kong, is a student of Roberto Díaz and entered Curtis in 2012.

Laura Park, from Chicago, is 0061 student of Ida Kavafian and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

CONDUCTOR

Kensho Watanabe, from Greenwich, Conn., is the Rita E. Hauser Conducting Fellow and entered Curtis in 2010.

COMPOSERS

Alyssa Weinberg, from Dix Hills, N.Y., is a student of David Ludwig and entered Curtis in 2013. Visit www.weinbergmusic.com to hear more from Alyssa.

Rene Orth, from Garland, Tex., is a student of Richard Danielpour and entered Curtis in 2013. Visit www.reneorth.com to hear more from Rene.

HOST

Mary Kinder Loiselle, director of community engagement and career development services.

AUTOGRAPHS

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-EIGHTH STUDENT RECITAL
Monday, February 24 at 8 p.m.
Field Concert Hall

◆

Sonata in C Major Friedrich Wilhelm Rust
for Viola, Two Horns, and Cello , C. 84 (1739–96)

Allegro maestoso
Cantabile
Rondo. Grazioso

Ren Martin-Doike, viola
Austin Larson, horn
Eric Huckins, horn
Timotheos Petrin, cello

Concerto for Trumpet and Orchestra Aleksandr Arutiunian
(1920–2012)

Steven Franklin, trumpet
Yijia Wang, piano

INTERMISSION

French Suite No. 3 in B minor, BWV 814 — Johann Sebastian Bach (1685–1750)

Allemande
Courante
Sarabande
Gavotte
Menuet
Gigue

Janice Carissa, piano

Trio in G major, K. 496 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Andante
Allegretto

Angela Sin Ying Chan, violin
Nana Ou Yang, cello
Daniel Hsu, piano

◆

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COACHES

The Rust sonata in was coached by Joseph de Pasquale (Viola '42), faculty.

The Mozart trio was coached by Peter Wiley (Cello '74), faculty.

PERFORMERS

Janice Carissa, from Surabaya, Indonesia, is a student of Gary Graffman and Robert McDonald and entered Curtis in 2013.

Angela Sin Ying Chan, from Hong Kong, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2013.

Steven Franklin, from Wheaton, Ill., is a student of David Bilger and entered Curtis in 2013.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Eric Huckins, from Commack, N.Y., is a student of Jeffrey Lang and Jennifer Montone, and entered Curtis in 2011.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Nana Ou-Yang, from Taiwan, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Yijia Wang, from Shanghai, China, is a student of Meng-Chieh Liu and entered Curtis in 2013.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, February 26 at 8 p.m.
Field Concert Hall

Chopin	**Sonata No. 3 in B minor, Op. 58** Chang-Yong Shin, piano
Mendelssohn	**Concerto in E minor, Op. 64** Ye-Rang Kim, violin Jungeun Kim, piano
Schubert	**Rondo in B minor, D. 895 ("Rondeau brillant")** Hyun Jae Lim, violin Wei Luo, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-NINTH STUDENT RECITAL
Wednesday, February 26 at 8 p.m.
Field Concert Hall

◆

Rondo in B minor, D. 895 ("Rondeau brillant") — Franz Schubert (1797–1828)

Hyun Jae Lim, violin
Wei Luo, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Ye-Rang Kim, violin
Jungeun Kim, piano

INTERMISSION

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810–49)

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

Chang-Yong Shin, piano

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Schubert rondo was coached by Meng-Chieh Liu (Piano '93), faculty.

PERFORMERS

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2008.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, February 28 at 8 p.m.
Field Concert Hall

Albéniz	***Iberia*, Book I** Bolai Cao, piano
Brahms	**Trio in A minor, Op. 114** Yoshihiko Nakano, viola Timotheos Petrin, cello Steven Lin, piano
Dohnányi	**Sextet in C major, Op. 37** Slavko Popovic, clarinet Eric Huckins, horn Gergana Haralampieva, violin Born Lau, viola Will Chow, cello Chelsea Wang, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTIETH STUDENT RECITAL
Friday, February 28 at 8 p.m.
Field Concert Hall

◆

***Iberia*: Book I** — Isaac Albéniz (1860–1909)

Evocación (Evocation)
El Puerto (The Port)
El Corpus en Sevilla (Corpus Christi in Seville)

Bolai Cao, piano

Trio in A minor, Op. 114 — Johannes Brahms (1833–97)

Allegro
Adagio
Andantino grazioso
Allegro

Yoshihiko Nakano, viola
Timotheos Petrin, cello
Steven Lin, piano

INTERMISSION

Sextet in C major, Op. 37 — Ernst von Dohnányi (1877–1960)

Allegro appassionato
Intermezzo
Allegro con sentimento
Presto, quasi l'istesso tempo

Slavko Popovic, clarinet
Eric Huckins, horn
Gergana Haralampieva, violin
Born Lau, viola
Will Chow, cello
Chelsea Wang, piano

◆

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COACH

The Brahms trio was coached by Steven Tenenbom (Viola '79), strings chamber music coordinator, and Peter Wiley (Cello '74), faculty.

The Dohnányi sextet was coached by Meng-Chieh Liu (Piano '93), faculty.

PERFORMERS

Bolai Cao, from Guangdong, China, is a student of Gary Graffman and entered Curtis in 2011.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Eric Huckins, from Commack, N.Y., is a student of Jeffrey Lang and Jennifer Montone, and entered Curtis in 2011.

Born Lau, from Hong Kong, is a student of Roberto Díaz and entered Curtis in 2012.

Steven Lin, from Los Angeles, is a student of Robert McDonald and entered Curtis in 2013.

Yoshihiko Nakano, from New York, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Gideon Whitehead, guitar
Saturday, March 1 at 8 p.m.
Field Concert Hall

Bach	**Suite in C minor for Lute, BWV 997**
Lansky	***Semi-Suite***
Matiegka	**Grand Sonata No. 1**
Moreno Tórroba	**Sonata-Fantasia**
	Gideon Whitehead, guitar

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FIRST STUDENT RECITAL
Graduation Recital—Gideon Whitehead, guitar
Saturday, March 1 at 8 p.m.
Field Concert Hall

◆

Grand Sonata No. 1 — Wenzel Thomas Matiegka (1773–1830)
- Maestoso
- Andante molto
- Rondo capricioso

Suite in C minor for Lute, BWV 997 — Johann Sebastian Bach (1685–1750)
- Prelude
- Fugue
- Sarabande
- Gigue—Double

Gideon Whitehead, guitar

INTERMISSION

Semi-Suite — Paul Lansky (b. 1944)

Putative Prelude
Partly Pavane
Awkward Allemande

Sonata-Fantasia — Federico Moreno Tórroba (1891–1982)

Lento—Allegro
Allegretto
Allegro

Gideon Whitehead, guitar

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PERFORMER

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012. Gideon is the DoubleStar Artistic Development Annual Fellow.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Monday, March 3 at 8 p.m.
Field Concert Hall

Chopin	**Nocturnes, Op. 27**
	Étude No. 6 in G-sharp minor,
	from Twelve Études, Op. 25
	Ballade No. 4 in F minor, Op. 52
	Eric Lu, piano
Couperin	**Selections from *Sixième ordre***
D'Anglebert	**Courante from *Quatrième ordre***
	Prelude in D minor
de Chambonnières	**Allemande in D major from *Pièces de clavecin***
Rameau	**"Les Cyclopes" from *Pièces de clavecin* (1724)**
	Bryan Anderson, harpsichord
Couperin	**"Les graces incomparables ou La Conti"**
	from *Seizième ordre*
	"Les amusens" from *Septième ordre*
	Prelude in G major
D'Anglebert	**Courante II from Suite in G major**
de Chambonnières	**Sarabande in G major, No. 28**
Rameau	**Selections from *Pièces de clavecin* (1724)**
	Thomas Sheehan, harpsichord
Rameau	**Selections from *Premier livre de pièces de clavecin***
	Selections from *Nouvelles suites de pièces de clavecin*
	Leon Schelhase, harpsichord
Saint-Saëns	***Danse macabre*, Op. 40, (arr. by Franz Liszt)**
	Chang-Yong Shin, piano

Curtis On Tour Preview
Wednesday, March 5 at 8 p.m.
Field Concert Hall

Barber	***Summer Music*, Op. 31**
Kramarchuk	***Winter Winds***
	Niles Watson, flute
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
Higdon	***Summer Shimmers***
Poulenc	**Sextet**
	Niles Watson, flute
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
	Di Wu, piano
Mozart	**Quintet in E-flat major, K. 452**
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
	Di Wu, piano

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SECOND STUDENT RECITAL
Monday, March 3 at 8 p.m.
Field Concert Hall

◆

Prelude in D minor
from *Troisième ordre*
Jean-Henri D'Anglebert
(1635–91)

Allemande in D major
from *Pièces de clavecin*
Jacques Champion de Chambonnières
(1601–72)

Courante from *Quatrième ordre*
D'Anglebert

"Les Cyclopes"
from *Pièces de clavecin* (1724)
Jean Philippe Rameau
(1683–1764)

"Les barricades misterieuses"
from *Sixième ordre*
François Couperin
(1668–1733)

Bryan Anderson, harpsichord

Premier livre de pièces de clavecin Rameau

Prelude

Allemande

Courante

Sarabande I – Sarabande II

Gavotte and variations Rameau

from *Premier livre de pièces de clavecin*

Leon Schelhase, harpsichord

Prelude in G major Louis Couperin (1626–61)

"Les graces incomparables ou La Conti" François Couperin

from *Seizième ordre*

Courante II from *Suite in G major* D'Anglebert

Sarabande in G major, No. 28 de Chambonnières

"Les Amusens" from *Septième Ordre* François Couperin

"Les Niais de Sologne" Rameau

from *Pièces de clavecin* (1724)

Thomas Sheehan, harpsichord

INTERMISSION

***Danse macabre*, Op. 40** Camille Saint-Saëns

arr. Franz Liszt (1835–1921)

Chang-Yong Shin, piano

Nocturne No. 2 in D-flat major: Lento sostenuto from Nocturnes, Op. 27 — Frédéric Chopin (1810–49)

Étude No. 6 in G-sharp minor from Twelve Études, Op. 25

Ballade No. 4 in F minor, Op. 52

Eric Lu, piano

◆

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Eric Lu, from Bedford, Mass., is a student of Jonathan Biss and entered Curtis in 2013.

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Leon Schelhase, faculty

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NEXT STUDENT RECITAL

Curtis On Tour Preview
Wednesday, March 5 at 8 p.m.
Field Concert Hall

Barber	***Summer Music*, Op. 31**
Kramarchuk	***Winter Winds***
	Niles Watson, flute
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
Higdon	***Summer Shimmers***
Poulenc	**Sextet**
	Niles Watson, flute
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
	Di Wu, piano
Mozart	**Quintet in E-flat major, K. 452**
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
	Di Wu, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-THIRD STUDENT RECITAL
Curtis On Tour Preview
Wednesday, March 5 at 8 p.m.
Field Concert Hall

◆

Summer Shimmers — Jennifer Higdon ('88) (b. 1962)

Niles Watson, flute
Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn
Di Wu, piano

***Summer Music*, Op. 31** — Samuel Barber ('34) (1910–81)

Niles Watson, flute
Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn

Quintet in E-flat major, K. 452 — Wolfgang Amadeus Mozart (1756–91)

Largo—Allegro moderato
Larghetto
Rondo: Allegretto

Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn
Di Wu, piano

INTERMISSION

Winter Winds — Katerina Kramarchuk ('12) (b. 1988)

Niles Watson, flute
Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn

This commission was supported by grants from the Musical Fund Society of Philadelphia and the Women's Philharmonic Advocacy.

Sextet — Francis Poulenc (1899–1963)

Allegro vivace
Divertissement
Finale

Niles Watson, flute
Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn
Di Wu, piano

◆

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Di Wu (Piano '05)

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NEXT STUDENT RECITAL

Residency Recital—The Dover Quartet
Thursday, March 6 at 8 p.m.
Field Concert Hall

Brahms	**Quintet No. 1 in F major, Op. 88**
	Joel Link, violin
	Bryan A. Lee, violin
	Milena Pajaro-van de Stadt, viola
	Steven Tenenbom, viola
	Camden Shaw, cello
Janácek	**Quartet No. 1 ("Kreutzer Sonata")**
Mendelssohn	**Quartet No. 4 in E minor, Op. 44, No. 2**
	Joel Link, violin
	Bryan A. Lee, violin
	Milena Pajaro-van de Stadt, viola
	Camden Shaw, cello

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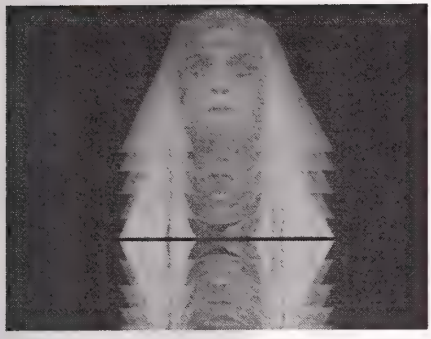
MARCH 5, 7, 9M • PERELMAN THEATER



AURORA SERIES FOR CHAMBER OPERA AT THE PERELMAN THEATER

DIALOGUES OF THE CARMELITES

CURTIS OPERA THEATRE, in association with OPERA PHILADELPHIA and KIMMEL CENTER PRESENTS

Kimmel Center for the performing arts

THE KIMMEL CENTER
ACADEMY OF MUSIC
MERRIAM THEATER

Francis Poulenc, *music*
Georges Bernanos, *text*

Curtis Opera Theatre
Curtis Symphony Orchestra

Corrado Rovaris, *conductor*
Jordan Fein, *stage director*
Laura Jellinek, *scenic designer*
Terese Wadden, *costume designer*
Mike Inwood, *lighting designer*
Elizabeth Braden, *chorus master*

This program will run approximately three hours, including two intermissions.

Projected titles provided by arrangement with Bayshore Opera Translations. Translation by Lindley L. Becker.

The Aurora Series is underwritten by the Wyncote Foundation.

This production is funded, in part, through support from the William Penn Foundation.

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

Presentation sponsor of Kimmel Center Presents

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CAST (in singing order)	**March 5 and 9**	**March 7**
Chevalier	Roy Hage	Spencer Lang
Marquis de la Force	Jarrett Ott	Jamez McCorkle
Blanche	Rachel Sterrenberg	Alize Rozsnyai
Thierry	Sean Michael Plumb	Sean Michael Plumb
Mme. de Croissy	Shir Rozzen	Shir Rozzen
Sister Constance	Sarah Shafer	Ashley Milanese
Mother Marie	Jazimina MacNeil	Lauren Eberwein
Sister Anne	Ashley Robillard	Ashley Robillard
Javelinot	Vartan Gabrielian	Vartan Gabrielian
Mme. Lidoine	Heather Stebbins	Heather Stebbins
Carmelites	Elena Perroni, Ashley Robillard, Veronica Chapman-Smith*, Julie-Ann Green*, Eve Hyzer*, Heidi Kurtz*, Carole Latimer*, Jane Monari*, Rebecca Oehlers*, Ellen Grace Peters*, Karina Sweeney*	
Chaplain	Jamez McCorkle	Jarrett Ott
Sister Mathilde	Lin Shi	Lin Shi
First Officer	Mingjie Lei	Mingjie Lei
Second Officer	Dennis Chmelensky	Dennis Chmelensky
Mother Jeanne	Nian Wang	Nian Wang
Jailer	Johnathan McCullough	Johnathan McCullough
Supernumeraries	Tyler Reester*	Tyler Reester*
	Andrew Zaayenga*	Andrew Zaayenga*

**guest artist*

CHORUS

Soprano	**Alto**	**Tenor**	**Bass**
Marissa Chalker*	Jennifer Beattie*	David Koh*	Vartan Gabrielian
Katherine Dufendach*	Margaret Caldwell Blanchard*	Mingjie Lei	Johnathan McCullough
Susan Gerach*	Aimee Pilgermayer*	Toffer Mihalka*	Sean Michael Plumb
Noël Graves-Williams*	Susan Polack*	Daniel Taylor*	Anthony Reed
Evelyn Santiago*		Paul Vetrano*	Thomas Shivone

**guest artist*

CURTIS OPERA THEATRE

Mikael Eliasen, *artistic director*
Ralph Batman, *managing director*
Music Preparation:
- Bénédicte Jourdois
- Lisa Keller
- Susan Nowicki
- Donald St. Pierre

Rehearsal pianists:
- Bénédicte Jourdois
- Lisa Keller
- Reese Revak

PRODUCTION
Kevin Hourigan, *assistant stage director*
Anna Yates, *assistant scenic designer*
Alexandra Rozansky, *assistant costume designer*
Peter Escalada-Mastick, *assistant lighting designer*
Janet Neukirchner, *production stage manager*
Sara Prince, *assistant stage manager*
Tara Bowler, *second assistant stage manager*
Catherine Blinn, *resident wardrobe supervisor*
Reese Revak, *supertitle operator*
Scenery First, Inc., *scenery construction*

SYNOPSIS
ACT I
It is the time of the Terror in post-revolutionary Paris. Blanche, the daughter of the Marquis de la Force, declares to her father that she wishes to become a nun. He is startled, but consents. She goes to Compiègne to enter the Carmelite convent there, where the Prioress warns her of a life of hardship. Blanche is accepted into the order. She meets Constance, another young nun, and admonishes her for her lighthearted manner. Constance tells Blanche they will both die young, and on the same day.

Blanche is assigned to watch over the Prioress, who is on her deathbed. Blanche offers prayers of comfort, but the Prioress becomes delirious, foreseeing a desecrated chapel. She dies in pain and terror, declaring that God has abandoned the order.

ACT II
Blanche's brother, the Chevalier, arrives at the convent. He conveys their father's request that she return to the presumed safety of their home. She chooses to remain, declaring her happiness despite growing unease about the chaos in the outside world. The Chaplain of the convent arrives, announcing that he has been forbidden to perform his duties. The nuns denounce a country in which men cannot defend their priests.

Two commissioners from the Legislative Assembly enter the convent and declare that it must be vacated and sold. Mother Marie, assuming the role of leader in the absence of the Prioress, suggests that martyrdom may be the future of the sisters.

ACT III
The convent has been desecrated, and Marie asks for a unanimous vow of martyrdom from the sisters. Blanche votes yes, but then runs off to her father's house. Meanwhile, the nuns, under order to dress in secular garb and cease their religious activities, secretly continue with their vow.

Blanche arrives at her ransacked home to find that her father has been guillotined and that the servants have taken over. Marie appears, intending to bring Blanche back to Compiègne or to send her to a safe house. Instead, paralyzed by fear, Blanche remains. Later, she hears that the nuns have been arrested.

The Carmelites are in a Paris prison, condemned to death. They are guillotined, one by one, singing the *Salve Regina* as they march to their execution with astonishing calm. Constance is the last to go, but as she does so, she sees Blanche pushing her way through the crowds to join her sisters in martyrdom.

PROGRAM NOTES

Dialogues of the Carmelites is the capstone to an unusual and unpredictable musical career. This large scale, historically informed drama would have been unimaginable to those who enjoyed Francis Poulenc's early work. His brief, relatively easy piano pieces were on the music desks of most fashionable Parisian pianos in the 1920s. He was something of the court jester for the famous sextet of French composers, *Les Six* (also including Auric, Durey, Honegger, Milhaud, and Tailleferre), renowned as a man of great charm and wit, but not as a musician of depth.

Curiously, Poulenc did not attend conservatory and had very little training as a composer, although he studied piano with the esteemed Spanish pianist Ricardo Viñes (an early champion of Debussy). Money was not the issue; he came from a wealthy family, as his father was one of the directors of the Rhône-Poulenc pharmaceutical firm. All the more the wonder that his intuitively idiomatic writing was so well crafted, drawing the early attention and support of no less a composer than Igor Stravinsky.

As his career blossomed and his life experiences garnered Poulenc a kind of sagacity, his music grew in scope and emotional heft. When he composed his first opera, *Les mamelles de Tirésias*, in 1944, Poulenc was generally viewed as an artist of conflicting aesthetic impulses, earning him the famous sobriquet of *le moine et le voyou* (half monk, half delinquent). By the time of *Dialogues of the Carmelites*, the emotionally exhausted composer had little of the delinquent left in him.

Dialogues of the Carmelites can be interpreted in a number of ways. Ostensibly, it is Poulenc's *cri de coeur* against the devastating human toll of tyranny and militarism. The blood-red shadow of war, which had engulfed the French national psyche, still loomed over Europe at the beginning of the 1950s when Poulenc began work on the opera. It is, too, an homage to the comforting power of religion—in this case, Poulenc's beloved Roman Catholicism.

But the most interesting way of understanding *Dialogues of the Carmelites* is as an autobiographical revelation. As the composer aged, bearing witness to the deaths of a number of friends and lovers, he began to draw closer to his own mortality—and with it, the universal human confrontation with spiritual faith. This struggle is depicted in one of the most powerful scenes in the opera: the death of the Prioress who, despite a life of devotion, confronts her end in terror and with cries of protest to God.

Poulenc resolves the question, both dramatically and personally, in the central character of Blanche. Her life is full of contradictions; she is a child of privilege who chooses the stark life of the Carmelite order of nuns. When confronted with her own impending death amid a violent and confusing world, she momentarily chooses to escape, but ultimately accepts her sacrifice with serenity and even joy.

The composer suffered his own crisis of faith, as the creation of the opera stalled for several years amid self-doubt and personal crisis. It was finally premiered in 1957, and stands today as one of the most profound explorations of spirituality in all of opera. For Poulenc, at least in an allegorical sense, the monk prevails.

—Peter Burwasser

The **Curtis Institute of Music** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 170 students with full-tuition scholarships and personalized attention from a celebrated faculty. The school's distinctive "learn by doing" approach has produced an impressive number of notable artists since its founding in 1924.

Curtis's innovative programs encourage students to perform often and hone 21st-century musical skills. The school's facilities offer superb spaces for music-making, as well as state-of-the-art technologies to enhance learning. In addition to more than 200 performances in and around Philadelphia each year, students perform internationally with Curtis On Tour. When they graduate, they become musical leaders, making a profound impact on music around the globe.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

Opera Philadelphia creates outstanding productions of both classic and new operatic works that resonate within the community, assembles the finest international creative artists, and presents a wide array of programming that educates, deepens, and diversifies the opera audience in Philadelphia and beyond. Performance offerings include large-scale works at the historic Academy of Music, intimate chamber operas as part of the Aurora Series for Chamber Opera at the Perelman Theater, and frequent community performances which focus on creative partnerships and enhanced accessibility. Under the leadership of General Director David B. Devan, the company has launched the American Repertoire Program, a commitment to produce a new American work in each of ten seasons, and the nation's first collaborative Composer in Residence Program with New York's Gotham Chamber Opera and Music-Theatre Group.

ABOUT THE ARTISTS

Corrado Rovaris (conductor) has been Opera Philadelphia's music director since 2005. Born in Bergamo, Italy, he graduated from the Conservatory of Milan with degrees in composition, organ, and harpsichord. From 1992 through 1996 he was the assistant chorus master of the Teatro alla Scala in Milan. During this period he conducted at the Serate Musicali (Milan), Maggio Musicale Fiorentino, Teatro Regio di Parma, Teatro Regio di Torino, Arena di Verona, Teatro Comunale di Bologna, Teatro Lauro Rossi (Macerata), Festival delle Nazioni of Città di Castello, Festival of Cremona and Praga Europa Musica 1995.

Following the success of his 1997 debut at the Rossini Opera Festival of Pesaro with *Il signor Bruschino*, Mr. Rovaris returned to conduct *Otello*. In 1999 he made his Philadelphia debut conducting *Le nozze di Figaro*. That season he also led *Il barbiere di Siviglia* at the Oper Frankfurt and *Il signor Bruschino* at the Teatro alla Scala. He added critically acclaimed engagements and re-engagements in the opera houses of Bologna, Bolzano, Cagliari, Florence, Lausanne, Lyon, Milan, Parma, Reggio Emilia, Rome, Rovigo, Torino, Trento, Venezia, and Verona.

Since making Philadelphia his home, Mr. Rovaris continues to enjoy international success with performances of *L'italiana in Algeri* at the Japan Opera Foundation in Tokyo, *Simon Boccanegra* for the Santa Fe Opera Festival, *Il signor Bruschino* and *Gianni Schicchi* for the Théâtre Municipal de Lausanne, *Il turco in Italia* at the Teatro Regio di Torino, *Li finti filosofi* at the Pergolesi Spontini Festival, and concerts in Bruxelles, Lausanne, and Ancona.

Jordan Fein (stage director) is a New York-based opera and theatre director. For Curtis Opera Theatre he has directed *L'elisir d'amore*; and *DIDO+*, a triple bill that included Weill's *Berliner Requiem*, Purcell's *Dido and Aeneas*, and Luciano Berio's *Sequenza III*. Also for Curtis Opera Theatre, he has assistant directed Britten's *Owen Wingrave*, Henze's *Elegy for Young Lovers*, and Janacek's *Cunning Little Vixen*. Most recently Mr. Fein directed *Dracula, or The Undead* as a part of the Williamstown Theatre Festival's 2013 season. Other WTF credits include Lisa D'Amour's *Anna Bella Eema* and Edward Albee's *Zoo Story*. New York credits include *Queen of the May...* (Galapagos Art Space), *Rags Parkland* (Ars Nova Ant Fest/JACK), Jenet's *The Maids* (Fourth Street Theater) and *Edibles Inc.* (Incubator Arts Project). Mr. Fein holds a B.F.A. from New York University.

Laura Jellinek (scenic designer) is based in New York. Her previous productions for Curtis include *Owen Wingrave*, *The Cunning Little Vixen*, and *I Capuleti e i Montecchi*. Other opera projects include a fully staged *Messiah* (Pittsburgh Symphony Orchestra); *The Cunning Little Vixen* and *Les Mamelles de Tirésias* at the Juilliard School; and a forthcoming production of *Orlando Paladino* at the Manhattan School of Music. Recent theater projects include *Trudy and Max in Love* (Southcoast Rep), *Taking Care of Baby* (Manhattan Theatre Club), *What Rhymes with America* (The Atlantic), and *The Imaginary Invalid* (Bard Summerscape). In 2010 she designed *Ghosts* (San Francisco Ballet), which was

nominated for an Isadora Duncan Award for outstanding achievement in visual design. In 2013 she received an Obie for sustained excellence in set design. She holds a B.A. in Mathematics from Brown University and an M.F.A. in Set Design from New York University, where she is an adjunct professor.

Terese Wadden (costume designer) has recently designed costumes for *Lizzie Borden* (Boston Lyric Opera), *Eternal* (Incubator Arts Products and Under the Radar Festival), *Sunday in the Park with George* (Short North Stage), and *The Rainmaker* (People's Light and Theatre). Other projects include *House For Sale* (Transport Group), *As You Like It* (The Acting Company), *A Florentine Tragedy* and *Gianni Schicchi* (Canadian Opera Company), *Cosi fan tutte* (New York City Opera), *Don Giovanni* (New York City Opera and Portland Opera), *La clemenza di Tito* (Canadian Opera Company and Chicago Opera Theatre), *What Next?* (Miller Theatre), *Lucia di Lammermoor* (Lyric Opera of Chicago and Central City Opera), and the world premiere of *Asylum, the Strange Case of Mary Lincoln* (York Theatre).

Mike Inwood (lighting designer) has designed *Rinaldo* and *I Capuleti e i Montecchi* for Curtis Opera Theatre; as well as *Out Cold/Zippo Songs* (BAM); *Trevor* (Lesser America); *Samuel and Alasdair: A Personal History of the Robot War* (New Ohio); *HIR* (Magic Theatre, San Francisco); and *God of Carnage* (Perseverance Theatre, Juneau). Mr. Inwood was the lighting designer of the 2013 Macy's Holiday Windows at their flagship store in New York City, and earned a 2010 Emmy Award for his work as part of the NBC Sports lighting team for coverage of the Vancouver Winter Olympic Games.

Elizabeth Braden (chorus master) is chorus master at Opera Philadelphia, where she has prepared the chorus for over 30 operas, with highlights including the Pulitzer Prize-winning *Silent Night*, as well as *Nabucco, Aida, Porgy and Bess*, and *Carmen*. As director of music at Wallingford Presbyterian Church, Ms. Braden conducts the choir and bell choir and plays organ and piano for all services. Ms. Braden has also prepared choruses for the Pennsylvania Ballet (*Carmina Burana* and *Messiah*), and for the Curtis Institute of Music (*The Cunning Little Vixen*).

CURTIS OPERA THEATRE

Dennis Chmelensky (Second Officer), from Berlin, Germany, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include *L'elisir d'amore* (Chorus) for the Curtis Opera Theatre; and *Boris Godunov* (Fyodor) and *Tosca* (Shepherd Boy) at the Berlin State Opera. He has also performed at the Komische Oper (Berlin) and the Bayreuth Festspielhaus; and recorded a solo CD released by Sony in 2009.

Lauren Eberwein (Mother Marie—March 7), from Calgary, is a mezzo-soprano studying in the voice program with William Stone, adjunct faculty. *Credits include: L'elisir d'amore* (Chorus), *The Emperor of Atlantis* (The Drummer), *The Magic Flute* (Second Lady), *Dido and Aeneas* (Dido), and *Faust* (Chorus) for the Curtis Opera Theatre; *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera; and, as a soloist, concerts with the Maryland Symphony.

Vartan Gabrielian (Javelinot, Chorus), from Toronto, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Chorus), *The Emperor of Atlantis* (The Loudspeaker), *Rinaldo* (Mago, Eustazio), and *The Magic Flute* (Chorus) for the Curtis Opera Theatre; Masetto in *Don Giovanni* and M. Javelinot in *Dialogues des Carmelites* at the Chautauqua Institution; and the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Roy Hage (Chevalier—March 5 and 9), from Beirut, Lebanon, is a tenor studying in the opera program with Bill Schuman, adjunct faculty. Credits include: *L'elisir d'amore* (Nemorino), *The Emperor of Atlantis* (A Soldier), *Rinaldo* (Goffredo), *Owen Wingrave* (General Wingrave), and *The Magic Flute* (Tamino) for the Curtis Opera Theatre; soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

Spencer Lang (Chevalier—March 7), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Nemorino), *The Emperor of Atlantis* (Harlequin), *Rinaldo* (Goffredo), *Owen Wingrave* (Lechmere), *The Magic Flute* (Monostatos), *The Berlin Requiem*

(Ensemble), and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Mingjie Lei (First Officer, Chorus), from Hengyang, China, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include *L'elisir d'amore* (Nemorino) for the Curtis Opera Theatre; *Don Giovanni* (Don Ottavio) for the Banff Centre Opera; *The Ghosts of Versailles* (Leon), *Lucia di Lammermoor* (Arturo), *Die Schöpfung* (Uriel), and *Der Silbersee* (Lottery Agent) for Manhattan School of Music; tenor soloist in *Messiah* for the Cecilia Chorus of New York; and tenor soloist in *Pulcinella* for Music Academy of the West. He holds a master's degree from Manhattan School of Music and has received awards from Opera Index Inc. and the Mario Lanza, Gerda Lissner, and Kurt Weill foundations.

Jazimina MacNeil (Mother Marie—March 5 and 9), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Rinaldo* (title role), *Owen Wingrave* (Kate), *The Magic Flute* (Third Lady, Chorus), *I Capuleti e i Montecchi* (Romeo), *Elegy for Young Lovers* (Carolina von Kirchstetten), *Faust* (Siébel), *Idomeneo* (Idamante), *The Cunning Little Vixen* (Dog), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; and roles for the Manhattan School of Music and Aspen Music Festival and School.

Jamez McCorkle (Chaplain—March 5 and 9, Marquis de la Force —March 7), from New Orleans, is a baritone studying in the voice program with Ruth Falcon, adjunct faculty. Credits include: *L'elisir d'amore* (Belcore) and *The Magic Flute* (Sprecher, Armored Man 2, Chorus) for the Curtis Opera Theatre; and roles for Music Academy of the West, International Vocal Arts Institute, and Loyola University. He was a winner of the 2013 George London Foundation Competition.

Johnathan McCullough (Jailer, Chorus), from Sherman Oaks, California, is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Belcore), *The Magic Flute* (Papageno), *Dido and Aeneas* (Sorceress), *I Capuleti e I Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Cricket, Chorus), *Les Mamelles de Tirésias* (Gendarme), and *La Tragédie de Carmen* (Garcia) for the Curtis Opera Theatre; *The Festival Play of Daniel* (Noble) under the baton of Maestro James Conlon for The Cathedral Project of Los Angeles Opera; and roles for Aspen Opera Theater, Center Stage Opera, and LA Opera's Education & Community Programs. Concert and solo performances include Harris Hall at Aspen Music Festival and School and The Broad Stage, Los Angeles, California. He was a recipient of a 2012 Encouragement Award from the George London Foundation and a winner of the 2013 Career Bridges Grant.

Ashley Milanese (Sister Constance—March 7), from New Orleans, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Chorus) and *The Emperor of Atlantis* (Bubikopf) for Curtis Opera Theatre, and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution.

Jarrett Ott (Marquis de la Force—March 5 and 9, Chaplain—March 7), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Rinaldo* (Argante), *Owen Wingrave* (Narrator), *The Magic Flute* (Priest, Chorus), *The Berlin Requiem* (Ensemble), *Dido and Aeneas* (Aeneas, Chorus), *I Capuleti e i Montecchi* (Chorus), *Elegy for Young Lovers* (Gregor Mittenhofer), *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tiresias* (Husband) for the Curtis Opera Theatre; soloist in Curtis On Tour's Asian tour in Fall 2011; and roles for Oberlin in Italy and the Chautauqua Institution.

Elena Perroni (Carmelite), from Perth, Australia, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Adina) for the Curtis Opera Theatre; *Don Giovanni* (Zerlina) and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution, *Thaïs* (Croblye) at the Manhattan School of Music, and *Dialogues des Carmélites* (Sister Constance) at the Western Australian Academy of Performing Arts.

Sean Michael Plumb (Thierry, Chorus), from Los Angeles, is a baritone studying in the voice program with William Stone, adjunct faculty. Credits include: *L'elisir d'amore* (Belcore), *The Emperor of Atlantis* (Emperor Überall), *The Magic Flute* (Papageno), *I Capuleti e i Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Festival d'Aix-en-Provence as a member of the Mozart Residency; at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top*; in the HBO documentary *Renee Fleming: a YoungArts Masterclass*; and with the LA Opera Orchestra at the Grammy Week 2010 Salute to Plácido Domingo. Mr. Plumb was a prize-winner at the 2013 Gerda Lissner Foundation International Vocal Competition.

Anthony Reed (Chorus), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: *L'elisir d'amore* (Dulcamara), *The Emperor of Atlantis* (Death), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; performances with the Wolf Trap Opera Studio, the Johanna Meier Opera Theater Institute, and the University of Wisconsin—Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin—Eau Claire.

Ashley Robillard (Sister Anne, Carmelite), from Norton, Mass., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Chorus), *L'enfant et les sortileges* (Fire and Owl), Pauline Viardot's *Cinderella* (Fairy Godmother), and Nicholas Reveles's *Sleeping Beauty* (Queen) for Walnut Hill School; and, as a soloist, Honegger's *King David* with the New England Conservatory's Youth Chorale and Youth Philharmonic Orchestra.

Alize Rozsnyai (Blanche—March 7), from San Diego, is a soprano studying in the opera program with Lorraine Nubar, adjunct faculty. Credits include: *L'elisir d'amore* (Adina), *Rinaldo* (Almirena), *The Magic Flute* (Queen), *The Ballad of the Soldier's Wife* (Soloist), *Dido and Aeneas* (Belinda), *Sequenza III* (Soloist), *Elegy for Young Lovers* (Hilda Mack), *Faust* (Chorus), *Apollo e Dafne* (title role), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), Antony and Cleopatra (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Indiana University Early Music Institute and the Aspen Music Festival and School.

Shir Rozzen (Mme. de Croissy) from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Giannetta), *The Magic Flute* (Third Lady), *Dido and Aeneas* (Dido), *Faust* (Marthe), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Forester's Wife, Owl), *Il Signor Bruschino* (Marianna), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Mother Goose), *Il viaggio a Reims* (Delia), *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, the Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Sarah Shafer (Sister Constance—March 5 and 9), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Rinaldo* (Almirena), *The Magic Flute* (Pamina), *Dido and Aeneas* (Second Witch, Chorus), *I Capuleti e i Montecchi* (Giulietta), *Elegy for Young Lovers* (Elizabeth Zimmer), *Faust* (Chorus), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Woodpecker, Hen, Chorus), *Il Signor Bruschino* (Sofia), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (Modestina), *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Amadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; and Curtis On Tour's Asian tour in Fall 2011. She made her Glyndebourne Festival debut in the summer of 2012 in *Le nozze di Figaro* (Barbarina). Other recent roles include her American debut as Adina in *L'Elisir d'amore* with Opera Memphis, Papagena in Opera Philadelphia's *The Magic Flute*, and Mary in the world premiere production of Nolan Gasser's *The Secret Garden* at San Francisco Opera.

Lin Shi (Sister Mathilde), from Shandong, China, is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Giannetta) for the Curtis Opera Theatre; *La finta giardiniera* (Ramiro) and *Così fan tutte* (Dorabella) for the Festival Aix-en-Provence; *Madama Butterfly* (Suzuki) for Peking State Opera; and roles for the Hochschule für Musik und Theater in Munich, Germany.

Thomas Shivone (Chorus), from Fort Worth, Tex., is a bass-baritone studying in the opera program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Dulcamara), *Rinaldo* (Eustazio), *The Magic Flute* (Speaker), *The Berlin Requiem* (Ensemble), *Dido and Aeneas* (Chorus), *I Capuleti e i Montecchi* (Lorenzo), *Elegy for Young Lovers* (Joseph Mauer), *Faust* (Chorus), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro.*

Heather Stebbins (Mme. Lidoine), from Wellsville, N.Y., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Giannetta) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Aspen Opera Theater, and the Juilliard School, including Wolf-Ferrari's *Le Donne Curiose* (Eleonora).

Rachel Sterrenberg (Blanche—March 5 and 9), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include *L'elisir d'amore* (Adina), *Rinaldo* (Armida), *Owen Wingrave* (Mrs.Coyle), *The Magic Flute* (Pamina), and *Dido and Aeneas* (Spirit, Chorus) for the Curtis Opera Theatre; *La bohème* (Musetta) and *Roméo et Juliette* (Juliette) for the University of Kentucky Opera Theatre; roles for the Chautauqua Institution; and concert performances of *Così fan tutte* (Fiordiligi)with the Hamilton-Fairfield Symphony Orchestra.

Nian Wang (Mother Jeanne) from Nanjing, China, is a mezzo-soprano studying in the opera program with Daniel Ferro, adjunct faculty. Credits include: *L'elisir d'amore* (Chorus), *Rinaldo* (title role), *Owen Wingrave* (Kate), *The Magic Flute* (Second Lady, Chorus), *Dido and Aeneas* (First Witch, Chorus), *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

GUEST ARTISTS

Veronica Chapman-Smith (Carmelite), soprano, has sung roles for the Lyric Opera of Chicago, Opera Birmingham, Opera Philadelphia, and Opera Colorado, among others. She has performed as a concert soloist with Shenandoah Valley Bach Festival; the Charlotte, Colorado, and Memphis symphonies; and Orquestra Sinfonica Municipal de Caracas.

Julie-Ann Green (Carmelite), soprano, has sung with the Opera Philadelphia since 2001, and has performed solo roles in *Porgy and Bess* (Strawberry Woman) and *Il Trovatore* (Inez) as well as the *Hip H'Opera Project.* Ms. Green has sung with Lyric Opera of Chicago, New York City Opera, and San Francisco Opera; and made her New York solo debut at Carnegie Hall in 1992.

Eve Hyzer (Carmelite), mezzo-soprano, holds a bachelor's degree from Carnegie Mellon University and a master's degree from Westminster Choir College. As a soloist she has performed with Pittsburgh Chamber Orchestra and Philadelphia Chamber Choir. She is a chorister for Opera Philadelphia.

Heidi Kurtz (Carmelite), mezzo-soprano, has made solo appearances with the Mendelssohn Club of Philadelphia, Choral Arts Society of Philadelphia, Singing City, and the Philadelphia Singers. Ms. Kurtz is a chorister for Opera Philadelphia and a member of the Crossing.

Carole Latimer (Carmelite), soprano, is a longtime chorister for Opera Philadelphia. A past member of the New York City Opera National Company, she performed Susanna in *Le nozze di Figaro*, in the ensemble for *La Bohème*, and on educational tours.

Jane Monari (Carmelite), mezzo-soprano, recently graduated from the Royal Academy of Music, where she appeared in the premieres of *The Hours* by Diana Burrell and *Venice – A Portrait* by Elgar Howarth. Her operatic roles include The Witch in *Hansel and Gretel* for Opera Holloway; and La Ciesca in *Gianni Schicchi*, Hermia in *A Midsummer Night's Dream*, Veronica in *Sunday Excursion*, Sally in *A Hand of Bridge*, and the Sorceress in *Dido and Aeneas*, all for Juilliard Opera Workshop.

Rebecca Oehlers (Carmelite), mezzo-soprano, is a chorister for Opera Philadelphia and has appeared with Mendelssohn Club of Philadelphia, Choral Arts Society of Philadelphia, and Dolce Suono, among other ensembles. She currently sings with Spire Ensemble in Kansas City, the Crossing, and the Antioch Chamber Ensemble in New York. In April she will sing in Louis Andriessen's *De Materie* with the Los Angeles Philharmonic. Ms. Oehlers is on the voice faculty at Drexel University.

Ellen Grace Peters (Carmelite), mezzo-soprano, has appeared as a chorister and soloist with Mendelssohn Club of Philadelphia, the Bridge Ensemble, the Philadelphia Singers, the Crossing, Piccola Opera, and Opera Philadelphia. Beyond Philadelphia she has sung at Bard Summerscape, Spoleto Festival dei Due Mondi, and the New Jersey Symphony Orchestra.

Karina Sweeney (Carmelite), mezzo-soprano, is a chorister with Opera Philadelphia and sings with Vox Ama Deus and Renaissance Camerata. She was recently a Young Artist with the Center City Opera Theater, where she appeared as Flora (*La Traviata*) and as a soloist in musical cabarets. Ms. Sweeney has also performed as a concert soloist with the Baltimore Symphony Orchestra.

CURTIS VOCAL DEPARTMENT

Mikael Eliasen is artistic director of the Curtis Opera Theatre and holds the Hirsig Family Head-of-Department Chair in Vocal Studies at the Curtis Institute of Music. Born in Denmark, he received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell; and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon.

Mr. Eliasen has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's voice program during the summers. In 2013 he was appointed artistic adviser to Opera Philadelphia. Mr. Eliasen joined the Curtis faculty in 1986 and became the head of the vocal studies department in 1988.

Ralph Batman is managing director of the Curtis Opera Theatre. He joined the Curtis Institute of Music in 1987, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

Bénédicte Jourdois (musical preparation, rehearsal pianist) is an opera and voice coach at the Curtis Institute of Music. A graduate of the Lindemann Young Artist Development Program at the Metropolitan Opera, Bénédicte Jourdois is the principal pianist at Opera Philadelphia. She has worked at the Chautauqua Institution summer program since 2008, at the Castleton Festival since 2011, and at the Spoleto Festival USA from 2011 to 2013. Born in Paris, Ms. Jourdois holds degrees from the Conservatoire National de Région de Saint-Maur, the Conservatoire National Supérieur de Musique de Lyon, Mannes College, and the Juilliard School. She joined the Curtis faculty in 2012 and also teaches at the Manhattan School of Music.

Lisa Keller (musical preparation, rehearsal pianist) is an opera and voice coach at the Curtis Institute of Music. She was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, summa cum laude. She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur, as well as coach and accompanist for its young artist program. She serves on the music staffs of Opera Philadelphia, Opera Colorado, New Jersey Opera Theater, and Wexford Festival Opera, Opera Theatre of Saint Louis, and Santa Fe Opera. Ms. Keller joined the Curtis faculty in 2004.

Susan Nowicki (musical preparation) is an opera and voice coach at the Curtis Institute of Music. She has performed throughout the United States as a soloist and in collaboration with prominent singers and instrumentalists, and she regularly performs with members of the Philadelphia Orchestra. In addition she has toured with Community Concerts under the auspices of Columbia Artists Management, Inc. and has served on the music staffs of the Philadelphia Singers, Opera Philadelphia, and Opera Festival of New Jersey. Ms. Nowicki joined the Curtis faculty in 1987.

Reese Revak (rehearsal pianist, supertitle operator) is an accompanist in the vocal studies department at the Curtis Institute of Music. He received his bachelor's degree in music composition from Temple University in addition to taking graduate studies in piano accompanying and opera coaching. Mr. Revak has worked at the Castleton Summer Music Festival in Virginia under the direction of Lorin Maazel; the International Institute of Vocal Arts in San Juan, Puerto Rico; and International Opera Theater in Citta della Pieve, Italy. Mr. Revak joined the faculty of the Curtis Institute of Music in 2012.

Donald St. Pierre (musical preparation) was music director of the Skylight Opera Theatre from 1978 to 1990, conducting more than 50 productions. He was keyboard player of the Milwaukee Symphony Orchestra until 1978. In 1986 he served as chorus master at the Vienna State Opera for Leonard Bernstein's *Quiet Place*. As a recital accompanist, Mr. St. Pierre has appeared at New York's Lincoln Center, London's Wigmore Hall and Almeida Theatre, and Paris's Théâtre du Châtelet, as well as at the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard, and Grand Teton music festivals. Mr. St. Pierre joined the faculty of the Curtis Institute of Music in 1990.

PRODUCTION STAFF

Kevin Hourigan (assistant director) recently directed *Talk to Me about Shame* (New York International Fringe Festival), *Gentlemen of Kentucky* (Dixon Place), and *Magellanica* (Access Theater). He has assisted directors such as Rachel Chavkin, Nicky Silver, Mike Donahue, John Jesurun, and most recently, Christine Jones on the world premiere of *Queen of the Night*. Hourigan also served as a directing intern at the Williamstown Theater Festival.

Anna Yates (assistant costume designer) has designed *The Liar* and *The Humans are in Trouble* (Tisch School of the Arts); and *Careers for Attractive Ladies* (Sydney Fringe Festival). She designed sets for *The Dwarf* (Vertical Player Repertory); production designed the feature films *The Fly Room* and *She Lights Up Well*; and worked as production and costume designer on several short films and music videos.

Alexandra Rozansky (assistant costume designer) is a costume design assistant and design researcher. Her designs have seen been at The Gym at Judson (*The Capables*) and the 2012 Edinburgh Fringe Festival (*The Drowsy Chaperone*). Assistant credits include the Acting Company, Ars Nova, Transport Group, Slant Theatre Project, Curtis Opera Theatre, Columbia University, and the University of Rochester.

Peter Escalada-Mastick (assistant lighting designer) has designed for New Paradise Laboratories, InterAct Theatre Company, Lantern Theater Company, Subcircle, Brat Productions, 11th Hour Theatre Company, Drexel University, and recent renovations for Christ Church Neighborhood House and the Skybox at the Adrienne.

Janet Neukirchner (production stage manager) has been working with Curtis Opera Theatre since 2012. She has also worked with Opera Memphis, Opera Saratoga, and Opera Philadelphia. This spring she will stage-manage the Curtis Opera Theatre's production of *La Cenerentola* and Opera Philadelphia's *A Coffin in Egypt*.

Sara Prince (assistant stage manager) is in her second season as assistant stage manager for Curtis Opera Theater. Previous opera productions include *Candide, Gianni Schicchi, Suor Angelica,* and *L'incoronazione di Poppea* for the Aspen Opera Theater Center and *Dark Sisters* for Opera Philadelphia.

Tara Bowler (second assistant stage manager) has worked in various capacities with Barrington Stage Company (Mass.), Arden Theatre, Lantern Theatre, Shakespeare in Clark Park, Gas & Electric Arts, and PTC@Play.

Catherine Blinn (resident wardrobe supervisor) attended the University of the Arts and the Pennsylvania Academy of Fine Arts. She has worked for the Curtis Opera Theatre as wardrobe assistant on *Owen Wingrave* and wardrobe supervisor on *Rinaldo*, *The Emperor of Atlantis*, and *L'elisir d'amore*.

CURTIS SYMPHONY ORCHESTRA

Violin
Sin Yang Chan
Yu-Ting Chen
Brendon Elliott
Abigail Fayette
Piotr Filochowski
Brandon Garbot
Gergana Haralampieva
Hsuan-Hao Hsu
Shannon Lee*
Hyun Jae Lim
Kyung Ji Min
Laura Park**
Alexandra Switala

Viola
Ye Jin Kim
Born Lau**
Sung Jin Lee
Shuangshuang Liu
Mengwen Zhao

Cello
Oliver Aldort**
Chen Cao
Youna Choi
Jean Kim
Andres Sanchez

Double Bass
Timothy Dilenschneider
Ethan Jodziewicz
Robin Kesselman

Flute
Brendan Dooley
Lydia Roth
Moonyoung Yoon

Oboe
Joshua Lauretig
William Welter

Clarinet
Samuel Boutris
Hongmin Fan
Guangyao Xue

Bassoon
Emeline Chong
Wade Coufal
Sarah Tako

Horn
Dana Cullen
Eric Huckins
Amit Melzer

Trumpet
Noah Dugan
Tessa Ellis
Nozomi Imamura

Trombone
Samuel Armstrong
Daniel Schwalbach
Alexander Walden

Tuba
Lee Jarzembak

Piano
Chelsea Wang

* concertmaster
*** principal*

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FOURTH STUDENT RECITAL
Residency Recital—The Dover Quartet
Thursday, March 6 at 8 p.m.
Field Concert Hall

◆

Quartet No. 1 ("Kreutzer Sonata") — Leos Janácek (1854–1928)
- Adagio
- Con moto
- Con moto
- Con moto

Quartet No. 4 in E minor, Op. 44, No. 2 — Felix Mendelssohn (1809–47)
- Allegro assai appassionato
- Scherzo: Allegro di molto
- Andante
- Presto agitato

Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

INTERMISSION

Quintet No. 1 in F major, Op. 88 Johannes Brahms (1833–97)

Allegro non troppo ma con brio

Grave ed appassionato—Allegretto vivace—Presto

Finale: Allegro energico

Joel Link, violin

Bryan A. Lee, violin

Milena Pajaro-van de Stadt, viola

Steven Tenenbom, viola

Camden Shaw, cello

◆

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QUARTET IN RESIDENCE

The Dover Quartet draws from the musical lineage of both the Vermeer and Guarneri Quartets, while also bringing youthful enthusiasm and musical conviction to the repertoire that are truly its own. The quartet swept the 2013 Banff International String Quartet Competition, winning first prize and four other honors, just before arriving at the Curtis Institute of Music as its first-ever quartet in residence. The Dover Quartet was previously graduate string quartet in residence at Rice University's Shepherd School of Music. Praised by the *Strad* for their "exceptional interpretative maturity, tonal refinement, and taut ensemble," the quartet's previous honors include the Gold Medal and Grand Prize of the 2010 Fischoff National Chamber Music Competition and Second Prize in the 2009 Young Concert Artists International Auditions.

The Curtis string quartet program admits young quartets of extraordinary promise. As quartet in residence for 2013–14, the Dover Quartet receives coachings from members of Curtis's renowned faculty and performs in Curtis recitals.

Joel Link (Violin '11)
Bryan A. Lee (Violin '11)
Milena Pajaro-van de Stadt (Viola '10, '11)
Camden Shaw (Cello '10, '11)

Steven Tenenbom (Viola '79), guest performer

NEXT STUDENT RECITAL

Friday, March 7 at 8 p.m.
Field Concert Hall

Bach	**Italian Concerto, BWV 971** Zitong Wang, piano
Chaynes	**Concerto for Trumpet and Orchestra** Steven Franklin, trumpet Jean-François Proulx, piano
Debussy	***Images*, Book II** Ashley Hsu, piano
Prokofiev	**Sonata No. 7 in B-flat major, Op. 83** Chang-Yong Shin, piano
Rodrigo	***Concierto de Aranjuez*** Jiyeon Kim, guitar Thomas Sheehan, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FIFTH STUDENT RECITAL
Friday, March 7 at 8 p.m.
Field Concert Hall

◆

Italian Concerto, BWV 971 — Johann Sebastian Bach (1685–1750)
- [Allegro moderato]
- Andante
- Presto

Zitong Wang, piano

Concierto de Aranjuez — Joaquín Rodrigo (1901–99)
- Allegro con spirito
- Adagio
- Allegro gentile

Jiyeon Kim, guitar
Thomas Sheehan, piano

Sonata No. 7 in B-flat major, Op. 83 — Sergey Prokofiev (1891–1953)
- Allegro inquieto
- Andante caloroso
- Precipitato

Chang-Yong Shin, piano

INTERMISSION

***Images*, Book II** — Claude Debussy (1862–1918)

Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Ashley Hsu, piano

Concerto for Trumpet and Orchestra — Charles Chaynes (b. 1925)

Moderato—Allegro
Adagio
Final: Allegro giocoso

Steven Franklin, trumpet
Jean-François Proulx, piano

◆

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PERFORMERS

Steven Franklin, from Wheaton, Ill., is a student of David Bilger and entered Curtis in 2013.

Ashley Hsu, from Fremont, Calif., is a student of Gary Graffman and entered Curtis in 2010.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and Eleanor Sokoloff, and entered Curtis in 2012.

Jean-François Proulx, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Saturday, March 8 at 8 p.m.
Field Concert Hall

Bach	**Suite No. 1 in G major for Violoncello, BWV 1007**
Jodziewicz	**Two American Fiddle Tunes**
	Ethan Jodziewicz, double bass
Ewazen	**Trio for Trumpet, Violin, and Piano**
	Steven Franklin, trumpet
	Brandon Garbot, violin
	Daniel Hsu, piano
Shostakovich	**Quintet in G minor, Op. 57**
	Hsuan-Hao Hsu, violin
	Hyun Jae Lim, violin
	En-Chi Cheng, viola
	Peter Wiley, cello
	Chelsea Wang, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SIXTH STUDENT RECITAL
Saturday, March 8 at 8 p.m.
Field Concert Hall

◆

Suite No. 1 in G major for Violoncello, BWV 1007 — J. S. Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Two American Fiddle Tunes — Ethan Jodziewicz (b. 1992)

Ethan Jodziewicz, double bass

Trio for Trumpet, Violin, and Piano — Eric Ewazen (b. 1954)

Andante
Allegro molto
Adagio
Allegro molto

Steven Franklin, trumpet
Brandon Garbot, violin
Daniel Hsu, piano

INTERMISSION

Quintet in G minor, Op. 57 — Dmitri Shostakovich (1906–75)

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Hsuan-Hao Hsu, violin
Hyun Jae Lim, violin
En-Chi Cheng, viola
Peter Wiley, cello
Chelsea Wang, piano

◆

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COACHES

The Ewazen trio was coached by David Bilger, faculty.

The Shostakovich quintet was coached by Peter Wiley (Cello '74), faculty.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Steven Franklin, from Wheaton, Ill., is a student of David Bilger and entered Curtis in 2013.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Ethan Jodziewicz , from Olympia, Wash., is a student of Edgar Meyer and Harold Robinson, and entered Curtis in 2013.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Peter Wiley (Cello '74), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

Curtis will be closed for spring break from March 10 to March 16. Please join us when the Student Recital Series resumes on Monday, March 17 at 8 p.m., in Field Concert Hall.

NEXT STUDENT RECITAL

Graduation Recital—Shuangshuang Liu, viola
Monday, March 17 at 8 p.m.
Field Concert Hall

Bowen	**Sonata No. 1 for Viola and Piano, Op. 18** Shuangshuang Liu, viola Elena Jivaeva, piano
Casadesus	**Concerto in the Style of J.C. Bach**
Hindemith	***Trauermusik***
Schnittke	***Monologue*** Shuangshuang Liu, viola Curtis Chamber Ensemble
Hindemith	**Sonata, Op. 25, No. 4** Shuangshuang Liu, viola Yijia Wang, piano

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CURTIS
INSTITUTE OF MUSIC

Tribute to Donald Montanaro (Clarinet '54)

Field Concert Hall
Sunday, March 16, 2014, at 3 p.m.

Opening Remarks: Roberto Diaz (Viola '84), president

Two Arias from *Così fan tutte*, K. 588 — Wolfgang Amadeus Mozart (1756–91)
Transcr. Rainer Schottstädt
"Un aura amorosa" (Andante)
"Come scoglio immoto resta" (Allegro)

Samuel Boutris, clarinet
Stanislav Chernyshev, clarinet
Hongmin Fan, clarinet

Speaker: Gregory Raden (Clarinet '94)

Five Bagatelles — Gerald Finzi (1901–56)
Carol
Forlana

Anthony McGill, clarinet
Jungeun Kim, piano

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873–1943)

Yao Guang Zhai, clarinet
Jungeun Kim, piano

Air — Johann Sebastian Bach (1685–1750)
from Suite No. 3 in D major, BWV 1068
Arr. August Wilhelmj

Han Yo Son, clarinet
Jungeun Kim, piano

Speaker: Mark Gigliotti (Bassoon '79)

PERFORMERS AND SPEAKERS

Samuel Boutris*

Paul Bryan (Trombone '93), dean of faculty and students, on behalf of Robert Fitzpatrick (Clarinet '68)

Samuel Caviezel (Clarinet '96)

Stanislav Chernyshev*

Roberto Diaz (Viola '84), president

Hongmin Fan*

Mark Gigliotti (Bassoon '79)

Richard Hawley (Clarinet '93)

Juliette Kang (Violin '91)

Jungeun Kim, director of instrumental accompaniment

François Kloc, president and CEO, Buffet Group USA

John Koen (Cello '90)

Lisa-Beth Lambert (Violin '93)

Keith Lipson (Clarinet '98)

Ana Victoria Luperi (Clarinet '02)

Anthony McGill (Clarinet '00)

Gregory Raden (Clarinet '94)

Martin Scalona (Clarinet '99)

Han Yo Son (Clarinet '06)

Burchard Tang (Viola '99)

Xiaohui Yang (Piano '13)

Juyong You (Clarinet '13)

Yao Guang Zhai (Clarinet '09)

*Current students of Mr. Montanaro

PERFORMERS AND SPEAKERS

Samuel Boutris*

Paul Bryan (Trombone '93), dean of faculty and students, on behalf of Robert Fitzpatrick (Clarinet '68)

Samuel Caviezel (Clarinet '96)

Stanislav Chernyshev*

Roberto Diaz (Viola '84), president

Hongmin Fan*

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Ana Victoria Luperi (Clarinet '02)

Anthony McGill (Clarinet '00)

Gregory Raden (Clarinet '94)

Martin Scalona (Clarinet '99)

Han Yo Son (Clarinet '06)

Burchard Tang (Viola '99)

Xiaohui Yang (Piano '13)

Juyong You (Clarinet '13)

Yao Guang Zhai (Clarinet '09)

*Current students of Mr. Montanaro

"Mélodie" Peter Ilich Tchaikovsky
from *Souvenir d'un lieu cher*, Op. 42 (1840–93)

Contradanza Paquito D'Rivera
(b. 1948)

Keith Lipson, clarinet
Jungeun Kim, piano

Speaker: Paul Bryan (Trombone '93), dean of faculty and students, on behalf of Robert Fitzpatrick (Clarinet '68)

Tonada y Cueca Carlos Guastavino
(1912–2000)

Ana Victoria Luperi, clarinet
Jungeun Kim, piano

Speaker: Samuel Caviezel (Clarinet '96)

Pastorale Cévenole Louis Cahuzac
(1880–1960)

Gregory Raden, clarinet
Juliette Kang, violin
William Polk, violin
Burchard Tang, viola
John Koen, cello

Fantasy on Themes from Bellini's *Norma* Antonio Spadina
(b. 1822)

Martin Scalona, clarinet
Juliette Kang, violin
William Polk, violin
Burchard Tang, viola
John Koen, cello

Speaker: François Kloc, president and CEO, Buffet Group USA

Il Convegno Amilcare Ponchielli (1834–86)

Richard Hawley, clarinet
Juyong You, clarinet
Xiaohui Yang, piano

◆

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ABOUT DONALD MONTANARO

Donald Montanaro is a graduate of the Curtis Institute of Music. He was principal clarinet of the Ballet Russe and a member of the New Orleans Symphony before joining the Philadelphia Orchestra as associate principal clarinet in 1957, a position he held until 2005.

Mr. Montanaro has performed at many festivals including the Marlboro and Casals festivals and has toured Europe and the Far East as a soloist and chamber musician. He is one of the founders of the Philadelphia Chamber Ensemble and has been its music director since its inception in 1977. He has released several recordings for the Boston Records label.

Mr. Montanaro joined the faculty of the Curtis Institute of Music in 1980 and his students occupy many prominent positions in orchestras around the world. An artist/clinician for Buffet clarinets and Vandoren products, Mr. Montanaro is a highly sought after pedagogue and has given master classes worldwide. He collaborated with the Vandoren company and designed what has become one of the most successful clarinet mouthpieces ever.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SEVENTH STUDENT RECITAL
Graduation Recital—Shuangshuang Liu, viola
Monday, March 17 at 8 p.m.
Field Concert Hall

◆

Concerto in the Style of J.C. Bach — Henri Casadesus (1879–1947)
- Allegro molto ma maestoso
- Adagio molto espressivo
- Allegro molto energico

Shuangshuang Liu, viola
Curtis Chamber Ensemble

Trauermusik — Paul Hindemith (1895–1963)
- Langsam
- Ruhig bewegt
- Lebhaft
- Choral "Für deinen Thron tret ich hiermit"

Monologue — Alfred Schnittke (1934–98)

Shuangshuang Liu, viola
Curtis Chamber Ensemble
Junping Qian, conductor

INTERMISSION

Sonata No. 1 for Viola and Piano, Op. 18 York Bowen

Allegro moderato (1884–1961)
Poco lento e cantabile
Finale. Presto

Shuangshuang Liu, viola
Elena Jivaeva, piano

Sonata, Op. 25, No. 4 Paul Hindemith

Sehr lebhaft. Markiert und kraftvoll (1895–1963)
Sehr langsame Viertel
Finale: Lebhafte Viertel

Shuangshuang Liu, viola
Yijia Wang, piano

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PERFORMERS

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011. Shuangshuang is the Susan and Edward Montgomery Annual Fellow.

Yijia Wang, from Shanghai, China, is a student of Meng-Chieh Liu and entered Curtis in 2013.

Elena Jivaeva, staff pianist

Junping Qian (Viola '13)

CURTIS CHAMBER ENSEMBLE

Violin
Abigail Fayette
Anna Filochowska
Hsuan-Hao Hsu
Hyun Jae Lim
Zoe Martin-Doike ('13)
Laura Park
Ji-Wong Song
Yu-Chien Tseng

Viola
En-Chi Cheng
Sung Jin Lee
Yoshihiko Nakano

Cello
Chen Cao
Timotheos Petrin

Bass
Xavier Foley

Flute
Moonyoung Yoon

Oboe
William Welter

Bassoon
Wade Coufal

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NEXT STUDENT RECITAL

Graduation Recital—Lee Jarzembak, tuba
Tuesday, March 18 at 8 p.m.
Field Concert Hall

Arutiunian	**Concerto for Tuba**
Bozza	**Concertino for Tuba and Piano**
Plog	**Three Miniatures for Tuba and Piano**
	Lee Jarzembak, tuba
	Oxana Harlamova, piano
Bach	**Partita in A minor, BWV 1013**
	Lee Jarzembak, tuba

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-EIGHTH STUDENT RECITAL
Graduation Recital—Lee Jarzembak, tuba
Tuesday, March 18 at 8 p.m.
Field Concert Hall

◆

Partita in A minor, BWV 1013 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Bourrée anglaise

Lee Jarzembak, tuba

Concerto for Tuba — Aleksandr Arutiunian (1920–2012)
- Allegro moderato
- Andante sostenuto
- Allego ma non troppo

Lee Jarzembak, tuba
Oxana Harlamova, piano

INTERMISSION

Concertino for Tuba and Piano — Eugène Bozza (1905–91)

Allegro vivo
Andante
Allegro vivo

Three Miniatures for Tuba and Piano — Anthony Plog (b. 1947)

Allegro vivace
Freely
Allegro vivace

Lee Jarzembak, tuba
Oxana Harlamova, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012. Lee is the Dr. Bong S. Lee Fellow.

Oxana Harlamova, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Moonyoung Yoon, flute
Wednesday, March 19 at 8 p.m.
Field Concert Hall

Bach	**Partita in A minor, BWV 1013**
	Moonyoung Yoon, flute
Dutilleux	**Sonatina for Flute and Piano**
Jolivet	***Chant de Linos***
Nielsen	**Concerto for Flute and Orchestra**
Reinecke	**Sonata, Op. 167 ("Undine")**
	Moonyoung Yoon, flute
	Michelle Cann, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-NINTH STUDENT RECITAL
Graduation Recital—Moonyoung Yoon, flute
Wednesday, March 19 at 8 p.m.
Field Concert Hall

◆

Sonata, Op. 167 ("Undine") — Carl Reinecke (1824–1910)
- Allegro
- Intermezzo: Allegretto vivace
- Andante tranquillo
- Finale: Allegro molto agitato ed appassionato, quasi presto

Concerto for Flute and Orchestra — Carl Nielsen (1865–1931)
- Allegro moderato
- Allegretto

Moonyoung Yoon, flute
Michelle Cann, piano

INTERMISSION

Partita in A minor, BWV 1013 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Bourrée anglaise

Moonyoung Yoon, flute

Sonatina for Flute and Piano — Henri Dutilleux (b. 1916)

Chant de Linos — André Jolivet (1905–74)

Moonyoung Yoon, flute
Michelle Cann, piano

◆

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PERFORMERS

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Michelle Cann (Piano '13)

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NEXT STUDENT RECITAL

Friday, March 21 at 8 p.m.
Field Concert Hall

Bach	**Prelude and Fugue No. 9 in E major, BWV 878 from *The Well-Tempered Clavier***
Mendelssohn	**Scherzo from *A Midsummer Night's Dream*, Op. 61** (arr. Rachmaninoff)
Tchaikovsky	**Theme and Variations, Op. 19, No. 6** Zitong Wang, piano
Bartók	**Quartet No. 4** Brandon Garbot, violin Stephen Waarts, violin Hyeri Shin, viola Rainer Eudeikis, cello
Cassadó	**Suite for Solo Cello** Timotheos Petrin, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTIETH STUDENT RECITAL
Friday, March 21 at 8 p.m.
Field Concert Hall

◆

Prelude and Fugue No. 1 in C major, BWV 870, from *The Well-Tempered Clavier* — Johann Sebastian Bach (1685–1750)

Theme and Variations, Op. 19, No. 6 — Peter Ilich Tchaikovsky (1840–1893)

Scherzo from *A Midsummer Night's Deam* — Felix Mendelssohn (1809–47)
arr. Sergei Rachmaninoff

Zitong Wang, piano

Suite for Solo Cello — Gaspar Cassadó (1897–1966)
- Preludio-Fantasia
- Sardana (Danza)
- Intermezzo e Danza finale

Timotheos Petrin, cello

Quartet No. 4 — Béla Bartók (1881–1945)

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Brandon Garbot, violin
Stephen Waarts, violin
Hyeri Shin, viola
Rainer Eudeikis, cello

◆

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PERFORMERS

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and Eleanor Sokoloff, and entered Curtis in 2012.

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NEXT STUDENT RECITAL

Residency Recital—Krzysztof Penderecki, composer
Curtis 20/21 Ensemble
Saturday, March 22 at 8 p.m.
Gould Rehearsal Hall

This concert will be streamed live on Curtis Performs from the Curtis Institute of Music's Gould Rehearsal Hall, 1616 Locust Street.

Penderecki

Duo Concertante
Eunice Kim, violin
Robin Kesselman, double bass

Suite for Solo Cello
Tessa Seymour, cello

Sextet
Stanislav Chernyshev, clarinet
Dana Cullen, horn
Luosha Fang, violin
Born Lau, viola
Arlen Hlusko, cello
George Xiaoyuan Fu, piano

Sinfonietta per archi
Sinfonietta No. 3
Curtis Chamber Orchestra
Krzysztof Penderecki, conductor

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FIRST STUDENT RECITAL
Residency Recital—Krzysztof Penderecki, composer
Curtis 20/21 Ensemble
Saturday, March 22 at 8 p.m.
Gould Rehearsal Hall

◆

Duo Concertante — Krzysztof Penderecki (b. 1933)

Eunice Kim, violin
Robin Kesselman, double bass

Suite for Solo Cello

Preludio
Serenade
Sarabande
Tempo di valse
Allegro con bravura
Aria
Scherzo
Notturno

Tessa Seymour, cello

Sextet Penderecki

Allegro moderato

Larghetto

Stanislav Chernyshev, clarinet
Dana Cullen, horn
Luosha Fang, violin
Born Lau, viola
Arlen Hlusko, cello
George Xiaoyuan Fu, piano

INTERMISSION

Sinfonietta per archi

Sinfonietta No. 3

Curtis Chamber Orchestra
Krzysztof Penderecki, conductor

◆

This concert will be streamed live on Curtis Performs from the Curtis Institute of Music's Gould Rehearsal Hall, 1616 Locust Street.

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PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Luosha Fang, from Shanghai, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Robin Kesselman, from Chicago, is a student of Edgar Meyer and Harold Robinson, and entered Curtis in 2013.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Born Lau, from Hong Kong, is a student of Roberto Díaz and entered Curtis in 2012.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

CURTIS CHAMBER ORCHESTRA

Violin

Yu-Ting Chen
Jung Min Choi
Luosha Fang
Abigail Fayette
Anna Filochowska
Piotr Filochowski
Brendon Garbot
Hsuan-Hao Hsu
Eunice Kim, concertmaster
Stephen Kim
Christine Lim
Zeyu Victor Lee
Katya Poplyansky
Marié Rossano
Ji-Won Song
Alexandra Switala
Stephen Waarts
Lifan Zhu

Viola

Born Lau
Ren Martin-Doike
Yoshihiko Nakano
Hyeri Shin
Zsche Chuang Rimbo Wong
Mengwen Zhao

Cello

Chen Cao
Will Chow
Rainer Eudekis
Jean Kim
Timotheos Petrin
Tessa Seymour

Double Bass

Ethan Jodziewicz
Robin Kesselman

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ABOUT THE COMPOSER

Krzysztof Penderecki was born on November 23, 1933, in Dębica, Poland. After studying violin and piano from a very early age, he entered the conservatoire in Krakow at age 18. He then studied composition with Artur Malewski and Stanislas Wiechowicz at the Krakow Academy of Music, where he was appointed as professor in 1958. With the premiere of *Anaklasis* at the Donaueschingen Festival in 1960, he became part of the international avant-garde. He gained a reputation with a wider public with the premiere of the *St. Luke Passion* in Münster Cathedral in 1966.

Mr. Penderecki's first opera, *The Devils of Loudon*, premiered at the Hamburg State Opera in 1969. He has composed several of his works in remembrance of catastrophes, including *Threnody for the Victims of Hiroshima* and the piano concerto *Resurrection*, composed in reaction to the terror attacks of September 11, 2001.

Mr. Penderecki has received multiple awards throughout his career and holds numerous honorary doctorates and professorships internationally. This program is the culmination of his residency at the Curtis Institute of Music.

NEXT STUDENT RECITAL

Graduation Recital—John-Henry Crawford, cello

Beethoven	**Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*, WoO 46**
Kramarchuk	***Another World***
Piazzolla	***Le grand tango***
Prokofiev	**Sonata in C major, Op. 119**
Strauss	**Sonata in F major, Op. 6**
	John-Henry Crawford, cello
	Michelle Cann, piano

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CURTIS
INSTITUTE OF MUSIC

CURTIS PRESENTS

◆

ALAN MORRISON AND FRIENDS

Sunday, March 23 at 3 p.m.
Field Concert Hall

Fantasy in F minor — Franz Schubert (1797–1828)
Transcr. Alan Morrison and Matthew Glandorf

Alan Morrison, organ
Matthew Glandorf, organ

***Knoxville: Summer of 1915*, Op. 24** — Samuel Barber ('34) (1910–81)
Transcr. Alan Morrison

Karen Slack, soprano
Alan Morrison, organ

Variations on a Theme by Paganini — Witold Lutosławski (1913–94)
Transcr. Alan Morrison

Alan Morrison, organ
Michelle Cann, piano

INTERMISSION

Sonata in B minor, Op. 27 — Louis Vierne (1870–1937)

Poco lento et Allegro
Molto largamente
Allegro molto

John Koen, cello
Alan Morrison, piano

"Stèle pour un enfant défunt" from *Triptyque*, Op. 58 Vierne

Final, from Symphony No. 4 in G minor, Op. 32

Alan Morrison, organ

◆

The Curtis Presents season is sponsored by Blank Rome LLP.

Following today's concert, we invite you to join Alan Morrison in the Bok Room for a reception and a tour of the Wyncote Foundation Organ Studio led by Curtis staff.

◆

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PERFORMERS

Michelle Cann (Piano '13)

Matthew Glandorf (Organ '91)

John Koen (Cello '90)

Alan Morrison (Organ '91, Accompanying '93, the Haas Charitable Trust Chair in Organ Studies

Karen Slack (Opera '02)

ABOUT THE ARTIST

Alan Morrison is one of the most sought-after American concert organists, performing in Alice Tully, Jacoby, Verizon, Benaroya, and Spivey halls; Meyerson Symphony Center; Overture Center; Jack Singer Concert Hall; the Crystal Cathedral; National Cathedral in Washington, D.C.; and colleges, cathedrals, and churches throughout North America, Europe, Russia, and Brazil.

Mr. Morrison has been a featured artist for numerous national and regional conventions of the American Guild of Organists. He won first prize in both the Mader (California) and Poister (New York) National Organ Competitions, as well as the silver medal at the 1994 Calgary International Organ Festival. Mr. Morrison's numerous recordings are regularly featured on radio stations worldwide, and his television appearances include two episodes of *Mister Roger's Neighborhood* as both an organist and pianist.

A graduate of Curtis (organ and piano accompanying) and Juilliard (organ), Mr. Morrison is college organist at Ursinus College in Collegeville, Pennsylvania. He is the head of the organ department at Westminster Choir College of Rider University and joined the faculty of the Curtis Institute of Music in 2002.

THE CURTIS PRESENTS SEASON

Expanding upon the beloved Alumni Recital Series, this new array of concerts showcases faculty and students—as well as alumni—in specially curated recitals highlighting Curtis's unique performance culture.

Jeffrey Khaner
Saturday, April 5 at 3 p.m.
Field Concert Hall

Curtis faculty member Jeffrey Khaner has been the Philadelphia Orchestra's principal flute since 1990, and previously held the same position with the Cleveland Orchestra and the Mostly Mozart Festival.

Single tickets: $28
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SECOND STUDENT RECITAL
Graduation Recital—John-Henry Crawford, cello
Monday, March 24 at 8 p.m.
Field Concert Hall

◆

Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*, WoO 46 — Ludwig van Beethoven (1770–1827)

Sonata in C major, Op. 119 — Sergey Prokofiev (1891–1953)
- Andante grave—Moderato animato—Allegro moderato
- Moderato—Andante dolce
- Allegro ma non troppo—Andantino

Another World — Katerina Kramarchuk ('12) (b. 1988)

John-Henry Crawford, cello
Katerina Kramarchuk, piano

INTERMISSION

Sonata in F major, Op. 6 — Richard Strauss (1864–1949)
- Allegro con brio
- Andante ma non troppo
- Finale: Allegro vivo

John-Henry Crawford, cello
Michelle Cann, piano

Le grand tango Astor Piazzolla
(1921–92)

John-Henry Crawford, cello
Michelle Cann, piano

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PERFORMERS

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009. John-Henry is the Nina and Billy Albert Annual Fellow.

Michelle Cann (Piano '13)

Katerina Kramarchuk (Composition '12)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Tuesday, March 25 at 8 p.m.
Field Concert Hall

Beethoven	**Sonata No. 17 in D minor, Op. 31, No. 2 ("Tempest")** Bolai Cao, piano
Casadesus	**Concerto in B minor for Viola (in the name of Handel)** Ren Martin-Doike, viola Bryan Anderson, piano
Mozart	**Trio in E-flat major, K. 498 ("Kegelstatt")** Guangyao Xue, clarinet Mengwen Zhao, viola Ying Li, piano
Schumann	***Faschingsschwank aus Wien*, Op. 26** Janice Carissa, piano

Tuesday, March 25 at 8 p.m.
A Ned Rorem Songbook
Field Concert Hall

Coble	**"The Sound of Trees"**
Hagen	**"I Believe in Song"**
Hall	**"A Calm in April"**
Holland	**"Must All Then Amount To But This?"**
Marshall	**"Hymn for Morning"**
Morrill	**"Immortality"**
Peters	**"Midlife"**
Platt	**"Late Air" from *Three Poems of Elizabeth Bishop***
Rohde	***Three Minutes With Ned***
Rorem	**"Part Three, Ends"**
	from *Evidence of Things Not Seen*
	Sarah Shafer, soprano
	Rachel Sterrenberg, soprano
	Lauren Eberwein, mezzo-soprano
	Roy Hage, tenor
	Spencer Lang, tenor
	Jarrett Ott, baritone
	Mikael Eliasen, piano
	Susan Nowicki, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-THIRD STUDENT RECITAL
Tuesday, March 25 at 8 p.m.
Field Concert Hall

◆

Sonata No. 17 in D minor, Op. 31, No. 2 ("Tempest") — Ludwig van Beethoven (1770–1827)

Largo—Allegro
Adagio
Allegretto

Bolai Cao, piano

Concerto in B minor for Viola (in the name of Handel) — Henri Casadesus (1879–1947)

Allegro moderato
Andante ma non troppo
Allegro molto

Ren Martin-Doike, viola
Bryan Anderson, piano

INTERMISSION

Trio in E-flat major, K. 498 Wolfgang Amadeus Mozart
("Kegelstatt") (1756–91)

Andante

Menuetto

Rondeaux: Allegretto

Guangyao Xue, clarinet
Mengwen Zhao, viola
Ying Li, piano

***Faschingsschwank aus Wien*, Op. 26** Robert Schumann
(1810–56)

Allegro: Sehr lebhaft

Romanze: Ziemlich langsam

Scherzino

Intermezzo: Mit grösster Energie

Finale: Höchst lebhaft

Janice Carissa, piano

◆

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COACH

The Mozart trio was coached by Meng-Chieh Liu (Piano '93), faculty.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Bolai Cao, from Guangdong, China, is a student of Gary Graffman and entered Curtis in 2011.

Janice Carissa, from Surabaya, Indonesia, is a student of Gary Graffman and Robert McDonald and entered Curtis in 2013.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Mengwen Zhao, from Shen Yang, China, is a student of Hsin-Yun Huang and entered Curtis in 2013.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, March 25 at 8 p.m.
A Ned Rorem Songbook
Field Concert Hall

Coble	**"The Sound of Trees"**
Hagen	**"I Believe in Song"**
Hall	**"A Calm in April"**
Holland	**"Must All Then Amount To But This?"**
Marshall	**"Hymn for Morning"**
Morrill	**"Immortality"**
Peters	**"Midlife"**
Platt	**"Late Air" from *Three Poems of Elizabeth Bishop***
Rohde	***Three Minutes With Ned***
	Curtis Vocal Studies Department
Rorem	**"Part Three, Ends"**
	from *Evidence of Things Not Seen*
	Rachel Sterrenberg, soprano
	Lauren Eberwein, mezzo-soprano
	Spencer Lang, tenor
	Jarrett Ott, baritone
	Mikael Eliasen, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FOURTH STUDENT RECITAL
A Ned Rorem Songbook
Wednesday, March 26 at 8 p.m.
Field Concert Hall

◆

"Hymn for Morning" — Eli Marshall ('03) (b. 1977)

Rachel Sterrenberg, soprano
Susan Nowicki, piano

"Must All Then Amount To But This?" — Jonathan Bailey Holland ('96) (b. 1974)

Roy Hage, tenor
Susan Nowicki, piano

"The Sound of Trees" — William Coble ('86) (b. 1959)

Sarah Shafer, soprano
Susan Nowicki, piano

Three Minutes With Ned — Kurt Rohde ('88) (b. 1956)

Verse I – Finally
Verse II –But I've Heard...
Verse III –The Paris Weather

Roy Hage, tenor
Susan Nowicki, piano

"A Calm in April" Gregory Hall ('86)
(b. 1959)

Rachel Sterrenberg, soprano
Susan Nowicki, piano

"(And Then) I Let Him Go" Daron Hagen ('84)
(b. 1961)

Sarah Shafer, tenor
Susan Nowicki, piano

"Immortality" Kam Morrill ('89)

Spencer Lang, tenor
Susan Nowicki, piano

"Midlife" Troy Peters ('91)
(b. 1969)

Sarah Shafer, soprano
Susan Nowicki, piano

"Late Air" Russell Platt ('88)
from *Three Poems of Elizabeth Bishop* (b. 1965)

Rachel Sterrenberg, soprano
Susan Nowicki, piano

"I Believe in Song" Hagen

Spencer Lang, tenor
Susan Nowicki, piano

INTERMISSION

Evidence of Things Not Seen — Ned Rorem ('44) (b. 1923)

Part Three: Ends

He Thinks Upon His Death (L'Autre Sommeil)

On an Echoing Road

A Terrible Disaster

Come In

The Old Men Admiring Themselves in the Water

End of Day

Faith (from Atlantis)

Even Now

Evidence of Things Not Seen

Rachel Sterrenberg, soprano

Lauren Eberwein, mezzo-soprano

Spencer Lang, tenor

Jarrett Ott, baritone

Mikael Eliasen, piano

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PERFORMERS

Lauren Eberwein, from St. Paul, Minn., is a student of William Stone and entered Curtis in 2011.

Roy Hage, from Winchester, Mass., is a student of Laura Brooks Rice and entered Curtis in 2012.

Spencer Lang, from New York, N.Y., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Rachel Sterrenberg, from Madison, Ga., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Mikael Eliasen, artistic director of the Curtis Opera Theatre and the Hirsig Family Head-of-Department Chair in Vocal Studies.

Susan Nowicki, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, March 28 at 8 p.m.
Field Concert Hall

Program to feature works by Brahms, Chopin, Hailstork, Schumann, and Rachmanninoff

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FIFTH STUDENT RECITAL
Friday, March 28 at 8 p.m.
Field Concert Hall

◆

Drei Romanzen, Op. 94 — Robert Schumann (1810–56)
- Nicht zu schnell
- Einfach, innig
- Nicht schnell

Daniel Schwalbach, trombone
Jungeun Kim, piano

Mazurkas, Op. 41 — Frédéric Chopin (1810–49)
- No. 1 in E minor: Andantino
- No. 2 in B major: Animato
- No. 3 in A-flat major: Allegretto
- No. 4 in C-sharp minor: Maestoso

Etude No. 9 in C-sharp minor: Grave — Sergei Rachmaninoff (1873–1943)
***from Études-tableaux*, Op. 33**

Yijia Wang, piano

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Hyun Jae Lim, violin
Zitong Wang, piano

INTERMISSION

Étude No. 11 in A minor from Twelve Études, Op. 25 — Frédéric Chopin (1810–1849)

Scherzo No. 3 in C-sharp minor, Op. 39

Nina Hu, piano

Violin Concerto — Adolphus Hailstork (b. 1941)

Fantasy Toccata
Chorale
Rondo

Brendon Elliott, violin
Michelle Cann, piano

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COACH

The Brahms sonata was coached by Meng-Chieh Liu (Piano '93), faculty.

PERFORMERS

Brendon Elliott, from Newport News, Va., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2012.

Nina Hu, from Guangdong, China, is a student of Eleanor Sokoloff, and entered Curtis in 2011.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Daniel Schwalbach, from Menomonee Falls, Wis., is a student of Matthew Vaughn and entered Curtis in 2012.

Yijia Wang, from Shanghai, China, is a student of Meng-Chieh Liu and entered Curtis in 2013.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and Eleanor Sokoloff, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Saturday, March 29 at 8 p.m.

Graduation Recital—Rainer Eudeikis, cello

Bach	**Suite No. 5 in C minor, BWV 1011**
Britten	**Suite No. 1, Op. 72**
	Rainer Eudeikis, cello
Debussy	**Sonata in D minor**
Martinů	***Variations on a Theme of Rossini***
	Rainer Eudeikis, cello
	Amy J. Yang, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SIXTH STUDENT RECITAL
Graduation Recital—Rainer Eudeikis, cello
Saturday, March 29 at 8 p.m.
Field Concert Hall

◆

Sonata in D minor — Claude Debussy (1862–1918)

Prologue: Lent
Sérénade: Modérément animé—
Finale: Animé

Rainer Eudeikis, cello
Amy J. Yang, piano

Suite No. 1, Op. 72 — Benjamin Britten (1913–76)

Canto primo: Sostenuto e largamente—
Fuga: Andante moderato—
Lamento: Lento rubato—
Canto secondo: Sostenuto—
Serenata: Allegretto—
Marcia: Alla marcia moderato—
Canto terzo: Sostenuto—
Bordone: Moderato quasi recitativo—
Moto perpetuo e Canto quarto: Presto

Rainer Eudeikis, cello

INTERMISSION

Suite No. 5 in C minor, BWV 1011 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Rainer Eudeikis, cello

Variations on a Theme of Rossini — Bohuslav Martinů (1890–1959)

Rainer Eudeikis, cello
Amy J. Yang, piano

◆

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PERFORMERS

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013. Rainer is the James and Cynthia Cook Annual Fellow.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Saturday, March 30 at 3 p.m.

Graduation Recital—Alexander Vvedenskiy, oboe

Bach	**Adagio from *Easter Oratorio*, BWV 249**
	(transcr. Robert Bloom)
Vivaldi	**Concerto in D minor for Oboe and Strings, RV 454, Op. 8, No. 9**
	Curtis Chamber Ensemble
	Alexander Vvedenskiy, oboe
Hindemith	**Sonata for Oboe and Piano**
Pasculli	***Simpatici Ricordi della Traviata***
Schumann	**Drei Romanzen, Op. 94**
	Alexander Vvedenskiy, oboe
	Elena Jivaeva, piano

Curtis Composers Orchestra
Monday, March 31 at 8 p.m.
Gould Rehearsal Hall

Cole	***Death of the Poet***
Hertzberg	***Spectre of the Spheres***
Hsu	***Saturnalia***
	Kensho Watanabe, conductor
Maimets	***Magnificat***
	Saint Mark's Choir
	Matt Glandorf, conductor
Orth	***The Last Letter***
	Elena Perroni, soprano
	Kensho Watanabe, conductor
Weinberg	***in somnis***
	Anastasia Agapova, violin
	Kensho Watanabe, conductor

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SEVENTH STUDENT RECITAL
Graduation Recital—Alexander Vvedenskiy, oboe
Sunday, March 30 at 3 p.m.
Field Concert Hall

◆

Drei Romanzen, Op. 94 — Robert Schumann (1810–56)
- Nicht zu schnell
- Einfach, innig
- Nicht schnell

Sonata for Oboe and Piano — Paul Hindemith (1895–1963)
- Munter
- Sehr langsam—Lebhaft

Simpatici Ricordi della Traviata — Antonino Pasculli (1842–1924)

Alexander Vvedenskiy, oboe
Elena Jivaeva, piano

INTERMISSION

Adagio from *Easter Oratorio*, BWV 249 — Johann Sebastian Bach (1685–1750)
(transcr. Robert Bloom)

Alexander Vvedenskiy, oboe
Curtis Chamber Ensemble

Concerto in D minor for Oboe and Strings, RV 454, Op. 8, No. 9 — Antonio Vivaldi (1678–1741)

Allegro moderato
Largo
Allegro

Alexander Vvedenskiy, oboe
Curtis Chamber Ensemble

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009. Alexander is the Gephart Family Fellow.

Elena Jivaeva, staff pianist

CURTIS CHAMBER ENSEMBLE

Violin
Hsuan-Hao Hsu
Brendon Elliott

Viola
En-Chi Cheng

Cello
Chen Cao

Double Bass
Xavier Foley

Harpsichord
Bryan Anderson

NEXT STUDENT RECITALS

Curtis Composers Orchestra
Monday, March 31 at 8 p.m.
Gould Rehearsal Hall

Cole	***Death of the Poet***
Hertzberg	***Spectre of the Spheres***
Hsu	***Saturnalia***
	Kensho Watanabe, conductor
Maimets	***Magnificat***
	Saint Mark's Choir
	Matt Glandorf, conductor
Orth	***The Last Letter***
	Elena Perroni, soprano
	Kensho Watanabe, conductor
Weinberg	***in somnis***
	Anastasia Agapova, violin
	Kensho Watanabe, conductor

Wednesday, April 2 at 8 p.m., Field Concert Hall
Graduation Recital—Elizabeth White Clark, harp

Alvars	**Introduction, Cadenza, and Rondo**
Bach	**Andante from Sonata No. 2 in A minor, BWV 1003** (arr. Grandjany)
Glinka	**Nocturne**
Loeillet	**Toccata** (transcr. Grandjany)
Reinecke	**Impromptu** (arr. Hainen)
Scarlatti	**Sonata in E major for Harpsichord, K. 380** (arr. Loman) Elizabeth White Clark, harp
Ravel	**Introduction et allegro** Patrick Williams, flute Slavko Popovic, clarinet Shannon Lee, violin Gergana Haralampieva, violin Yoshihiko Nakano, viola Will Chow, cello Elizabeth White Clark, harp
Renié	**Trio for Harp, Violin and Cello** Alexandra Switala, violin Will Chow, cello Elizabeth White Clark, harp

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-EIGHTH STUDENT RECITAL
Monday, March 31 at 8 p.m.
Gould Rehearsal Hall

◆

Death of the Poet — T.J. Cole (b. 1993)

Kensho Watanabe, conductor

The Last Letter — Rene Orth (b. 1985)

Elena Perroni, soprano
Kensho Watanabe, conductor

Spectre of the Spheres — David Hertzberg (b. 1990)

Kensho Watanabe, conductor

INTERMISSION

Saturnalia — Andrew Hsu (b. 1994)

Kensho Watanabe, conductor

in somnis — Alyssa Weinberg (b. 1988)

Anastasia Agapova, violin
Kensho Watanabe, conductor

Magnificat — Riho Esko Maimets (b. 1988)

St. Mark's Choir
Matthew Glandorf, conductor

◆

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PERFORMERS

Anastasia Agapova (Violin '13)

Elena Perroni, from Perth, Western Australia, is a student of Mikael Eliasen and entered Curtis in 2013.

CONDUCTORS

Matthew Glandorf (Organ '91)

Kensho Watanabe, from Greenwich, Conn., is the Rita E. Hauser Conducting Fellow and entered Curtis in 2010.

COMPOSERS

T.J. Cole, from Lawrenceville, Ga., is a student of Jennifer Higdon and entered Curtis in 2012.

David Hertzberg, from Los Angeles, is a student of Jennifer Higdon and entered Curtis in 2013.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Riho Esko Maimets, from Toronto, is a student of Richard Danielpour and entered Curtis in 2012.

Rene Orth, from Garland, Tex., is a student of Richard Danielpour and entered Curtis in 2013.

Alyssa Weinberg, from Dix Hills, N.Y., is a student of David Ludwig and entered Curtis in 2013.

NEXT STUDENT RECITAL

Graduation Recital—Elizabeth White Clark, harp
Wednesday, April 2 at 8 p.m.
Field Concert Hall

Alvars	**Introduction, Cadenza, and Rondo**
Bach	**Andante from Sonata No. 2 in A minor, BWV 1003** (arr. Grandjany)
Glinka	**Nocturne**
Loeillet	**Toccata** (transcr. Grandjany)
Reinecke	**Impromptu** (arr. Hainen)
Scarlatti	**Sonata in E major, K. 380** (arr. Loman) Elizabeth White Clark, harp
Ravel	**Introduction et allegro** Patrick Williams, flute Slavko Popovic, clarinet Shannon Lee, violin Gergana Haralampieva, violin Yoshihiko Nakano, viola Will Chow, cello Elizabeth White Clark, harp
Renié	**Trio for Harp, Violin and Cello** Alexandra Switala, violin Will Chow, cello Elizabeth White Clark, harp

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-NINTH STUDENT RECITAL
Graduation Recital—Elizabeth White Clark, harp
Wednesday, April 2 at 8 p.m.
Field Concert Hall

◆

Sonata in E major, K. 380 — Domenico Scarlatti (1685–1757)

Andante from Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685–1750)
arr. Marcel Grandjany

Toccata — Jean Baptiste Loeillet (1680–1730)
Transcr. Marcel Grandjany

Nocturne — Mikhail Glinka (1804–57)

Impromptu — Hugo Reinhold (1854–1935)
arr. Elizabeth Hainen

Introduction, Cadenza, and Rondo — Elias Parish Alvars (1808–49)

Elizabeth White Clark, harp

INTERMISSION

Trio for Harp, Violin and Cello — Henriette Renié (1875–1956)

[Allegro risoluto]
Scherzo
Andante
Final

Alexandra Switala, violin
Will Chow, cello
Elizabeth White Clark, harp

Introduction et allegro — Maurice Ravel (1875–1937)

Elizabeth White Clark, harp
Patrick Williams, flute
Slavko Popovic, clarinet
Shannon Lee, violin
Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Will Chow, cello

◆

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PERFORMERS

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010. Elizabeth is the L. Daniel Dannenbaum Fellow.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Yoshihiko Nakano, from New York, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

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NEXT STUDENT RECITAL

Friday, April 4 at 8 p.m.
Field Concert Hall

Bax	**Sonata for Viola and Piano** En-Chi Cheng, viola Elena Jivaeva, piano
Brahms	**Sechs Klavierstücke, Op. 118** Ying Li, piano
Chopin	**Sonata No. 2 in B-flat minor, Op. 35** Daniel Hsu, piano
Saint-Saëns	**Concerto No. 1 in A minor, Op. 33** Young In Na, cello Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTIETH STUDENT RECITAL
Friday, April 4 at 8 p.m.
Field Concert Hall

◆

Concerto No. 1 in A minor, Op. 33 — Camille Saint-Saëns (1835–1921)

Allegro non troppo—Allegretto con moto—
Tempo primo—Molto allegro

Young In Na, cello
Jungeun Kim, piano

Sonata No. 2 in B-flat minor, Op. 35 — Frédéric Chopin (1810–49)

Grave—Doppio movimento
Scherzo
Marche funèbre
Presto

Daniel Hsu, piano

INTERMISSION

Sonata for Viola and Piano — Arnold Bax (1883–1953)

Molto moderato

Allegro energico ma non troppo presto

Molto lento

En-Chi Cheng, viola

Elena Jivaeva, piano

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PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Young In Na, from Seoul, is a student of Peter Wiley and entered Curtis in 2013.

Jungeun Kim, director of instrumental accompaniment

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Curtis Woodwind Ensemble
Sunday, April 6 at 3 p.m.
Field Concert Hall

Caplet	***Suite Persane***
Krommer	**Octet-Partita for Winds in F major, Op. 57 ("Harmony")**
Strauss	**Symphony for Wind Instruments ("The Happy Workshop")**
	Curtis Woodwind Ensemble
	Richard Woodhams, conductor

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CURTIS
INSTITUTE OF MUSIC

CURTIS PRESENTS

◆

JEFFREY KHANER AND FRIENDS
Saturday, April 5 at 3 p.m.
Field Concert Hall

Trio, Op. 13, No. 2 — Friedrich Kuhlau (1786–1832)

Jeffrey Khaner, flute
Brendan Dooley, flute
Lydia Roth, flute

***Poem* for Flute and Orchestra** — Charles Tomlinson Griffes (1884–1920)

Lydia Roth, flute
Michelle Cann, piano

Cantabile et presto — Georges Enesco (1881–1955)

Brendan Dooley, flute
Michelle Cann, piano

Chant de Linos — André Jolivet (1905–74)

Moonyoung Yoon, flute
Michelle Cann, piano

INTERMISSION

Sonatine for Flute and Piano — Pierre Sancan (1916–2008)

Niles Watson, flute
Michelle Cann, piano

Le merle noir — Olivier Messiaen (1908–92)

Patrick Williams, flute
Amy J. Yang, piano

Un Jour d'été à la montagne — Eugène Bozza (1905–91)

Pastorale
Aubord du torrent
Le Chant des forêts
Ronde

Jeffrey Khaner, flute
Niles Watson, flute
Patrick Williams, flute
Moonyoung Yoon, flute

◆

The Curtis Presents season is sponsored by Blank Rome LLP.

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ABOUT THE ARTIST

In 1990 Jeffrey Khaner joined the Philadelphia Orchestra as principal flute, a position he had held with the Cleveland Orchestra since 1982. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony.

A native of Montreal, Mr. Khaner studied with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes across North and South America, Europe, and Asia, and he has appeared as a soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra, and many others in the United States and abroad.

Mr. Khaner, who also teaches at the Juilliard School and Lynn University in Florida, joined the faculty of the Curtis Institute of Music in 1985. Mr. Khaner leads the Jeffrey Khaner Flute Class as part of Curtis Summerfest.

PERFORMERS

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

Jeffrey Khaner, faculty

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

THE CURTIS PRESENTS SEASON

Expanding upon the beloved Alumni Recital Series, this new array of concerts showcases faculty and students—as well as alumni—in specially curated recitals highlighting Curtis's unique performance culture. The 2013–14 inaugural season featured performances by Ida Kavafian, Alan Morrsion, and the Curtis Vocal Studies Department in celebration of Ned Rorem's 90th birthday. Dates and performers for the 2014–15 season will be announced shortly.

CURTIS
INSTITUTE OF MUSIC

Saturday, April 5 at 8 p.m.
Field Concert Hall

◆

Duet in E-flat major, WoO 32 — Ludwig van Beethoven (1770–1827)
("DuettmitzweiobligatenAugengläsern")

Allegro
Allegretto

Roberto Díaz, viola
Timotheos Petrin, cello

Suite No. 2 in D minor, BWV 1008 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuet
Gigue

Sonata, Op. 28 — EugèneYsaÿe (1858–1931)

Grave: Lento e sempre sostenuto
Intermezzo: Poco allegretto e grazioso
In modo di recitativo: Adagio
Finale con brio: Allegro tempo fermo

Timotheos Petrin, cello

Quartet in A minor, M.S. 42 — Nicolò Paganini (1782–1840)

Maestoso
Minuetto a canone: Andantino
Recitativo: Andante sostenuto con sentimento
Adagio cantabile
Rondo: Allegretto

Jiyeon Kim, guitar
Nadir Khashimov, violin
Roberto Díaz, viola
Timotheos Petrin, cello

◆

The Curtis Institute of Music is deeply grateful to the Baird family for their generous loan of the cello played by Mr. Petrin, as well as the rare opportunity for audiences to hear the exquisite viola played by Mr. Díaz.

◆

PERFORMERS

Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies, President

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-FIRST STUDENT RECITAL
Wind Department Recital, with Richard Woodhams, conductor
Sunday, April 6 at 3 p.m.
Field Concert Hall

◆

Octet-Partita for Winds in F major, Op. 57 ("Harmony") — Franz Krommer (1759–1831)

Allegro Vivace
Minuetto. Presto
Adagio—Andante cantabile
Alla polacca

Joshua Lauretig, oboe
William Welter, oboe
Samuel Boutris, clarinet
Hongmin Fan, clarinet
Catherine Chen, bassoon
Keith Buncke, bassoon
Sarah Tako, contrabassoon
Sarah Boxmeyer, horn
Eric Huckins, horn

Suite persane — André Caplet (1878–1925)

Scharki
Nihavend
Iskia samaïsi

Niles Watson, flute
Lydia Roth, flute
Evan Ocheret, oboe
Corbin Stair, oboe
Samuel Boutris, clarinet
Guangyao Xue, clarinet
Wade Coufal, bassoon
Emeline Chong, bassoon
Austin Larson, horn
Amit Melzer, horn

INTERMISSION

Symphony for Wind Instruments ("The Happy Workshop") — Richard Strauss (1864–1949)

Moonyoung Yoon, flute
Brendan Dooley, flute
Alexander Vvedenskiy, oboe
Corbin Stair, oboe
Samuel Boutris, clarinet
Hongmin Fan, clarinet
Stanislav Chernyshev, clarinet
Slavko Popovic, clarinet
Slavko Popovic, basset horn
Guangyao Xue, bass clarinet
Wade Coufal, bassoon
Sarah Tako, bassoon
Emeline Chong, contrabassoon
Dana Cullen, horn
Amit Melzer, horn
Eric Huckins, horn
Sarah Boxmeyer, horn
Kyle Wilbert, horn

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PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Emeline Chong, from Landsdale, Pa., is a student of Daniel Matsukawa and entered Curtis in 2013.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Eric Huckins, from Commack, N.Y., is a student of Jeffrey Lang and Jennifer Montone, and entered Curtis in 2011.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Joshua Lauretig, from Beachwood, Ohio, is a student of Richard Woodhams and entered Curtis in 2012.

Amit Melzer, from Tel Aviv, Israel, is a student of Jennifer Montone and Jeffrey Lang and entered Curtis in 2013.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Sarah Tako, from Saint Paul, Minn., is a student of Daniel Matsukawa and entered Curtis in 2013.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

William Welter, from Crescent, Iowa, is a student of Richard Woodhams and entered Curtis in 2012.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

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NEXT STUDENT RECITAL

Horn Students of Jennifer Montone and Jeffrey Lang
Monday, April 7 at 8 p.m.
Field Concert Hall

Program to feature works by Beethoven, Chabrier, Damase, Hindemith, Krol, and Weinberg.

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SECOND STUDENT RECITAL
Horn Students of Jennifer Montone and Jeffrey Lang
Monday, April 7 at 8 p.m.
Field Concert Hall

◆

Larghetto — Emmanuel Chabrier (1841–94)

Sarah Boxmeyer, horn
Jungeun Kim, piano

Pavane variée — Jean-Michel Damase (b. 1928)

Kyle Wilbert, horn
Jungeun Kim, piano

Sextet in E-flat major, Op. 81b — Ludwig van Beethoven (1770–1827)

Allegro con brio
Adagio
Rondo: Allegro

Dana Cullen, horn
Eric Huckins, horn
Gergana Haralampieva, violin
Alexandra Switala, violin
Sung Jin Lee, viola
Chen Cao, cello
Robin Kesselman, double bass

INTERMISSION

Night Music — Alyssa Weinberg (b. 1988)

Austin Larson, horn
Bryan Anderson, piano

Sonata for Four Horns — Paul Hindemith (1895–1963)

Fugato
Lebhaft
Variationen

Austin Larson, horn
Eric Huckins, horn
Kyle Wilbert, horn
Dana Cullen, horn

Ballade, Op. 73, ("Notre Père des Chasseurs") — Bernhard Krol (b. 1920)

Sarah Boxmeyer, horn
Dana Cullen, horn
Seth Hanes, horn
Eric Huckins, horn
Austin Larson, horn
Amit Melzer, horn
Julie Rogers, horn
Kyle Wilbert, horn

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Chen Cao, from Beijing, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Eric Huckins, from Commack, N.Y., is a student of Jeffrey Lang and Jennifer Montone, and entered Curtis in 2011.

Robin Kesselman, from Chicago, is a student of Edgar Meyer and Harold Robinson, and entered Curtis in 2013.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Sung Jin Lee, from Seoul, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010

Amit Melzer, from Tel Aviv, Israel, is a student of Jennifer Montone and Jeffrey Lang and entered Curtis in 2013.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Seth Hanes, guest artist

Jungeun Kim, director of instrumental accompaniment

Julie Rogers, guest artist

Kyle Wilbert, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Stanislav Chernyshev, clarinet
Wednesday, April 9 at 8 p.m.
Field Concert Hall

Bach	**Sonata No. 1 in G minor, BWV 1001**
Högberg	**Selections from *Dancing with Silent Purpose***
Maimets	***unusta* II**
	Stanislav Chernyshev, clarinet
Brahms	**Quintet in B minor, Op. 115**
	Stanislav Chernyshev, clarinet
	Nadir Khashimov, violin
	Lifan Zhu, violin
	Daniel Hanul Lee, viola
	Timotheos Petrin, cello
Prokofiev	**Sonata in D major, Op. 94**
	Stanislav Chernyshev, clarinet
	Amy J. Yang, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-THIRD STUDENT RECITAL
Graduation Recital—Stanislav Chernyshev, clarinet
Wednesday, April 9 at 8 p.m.
Field Concert Hall

◆

Presto from Sonata No. 1 in G minor, BWV 1001 (arr. Delecluse) — Johann Sebastian Bach (1685–1750)

"Part III" from *Dancing with Silent Purpose* — Fredrik Högberg (b. 1971)

unusta II — Riho Esko Maimets (b. 1988)

Stanislav Chernyshev, clarinet

Sonata in D major, Op. 94 — Sergey Prokofiev (1891–1953)

Moderato
Scherzo: Allegretto scherzando
Andante
Allegro con brio

Stanislav Chernyshev, clarinet
Amy J. Yang, piano

INTERMISSION

Quintet in B minor, Op. 115 — Johannes Brahms (1833–97)

Allegro

Adagio

Andantino—Presto non assai, ma con sentimento

Con moto

Stanislav Chernyshev, clarinet

Nadir Khashimov, violin

Lifan Zhu, violin

Daniel Hanul Lee, viola

Timotheos Petrin, cello

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PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

COMPOSER

Riho Esko Maimets, from Toronto, is a student of Richard Danielpour and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, April 11 at 8 p.m.
Field Concert Hall

Brahms	**Sechs Klavierstücke, Op. 118** Ying Li, piano
Copland	**Piano Sonata** Andrew Hsu, piano

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CURTIS
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2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-FOURTH STUDENT RECITAL
Friday, April 11 at 8 p.m.
Field Concert Hall

◆

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833–97)

Intermezzo: Allegro non assai, ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante
Intermezzo: Andante, largo e mesto

Ying Li, piano

Piano Sonata — Aaron Copland (1900–90)

Molto moderato
Vivace—
Andante sostenuto

Andrew Hsu, piano

◆

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Tonight's program will be performed without intermission.

PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

CURTIS SYMPHONY ORCHESTRA

Sunday, April 13 at 8 p.m.
Verizon Hall—Kimmel Center
Ignat Solzhenitsyn and Kensho Watanabe, conductors
Roberto Díaz, viola ('84)
Benjamin Schmid, violin ('91)

Jack Wolgin Orchestral Concerts

Penderecki	**Concerto doppio for Violin, Viola, and Orchestra**
Stravinsky	***Feu d'artifice* (*Fireworks*)**
Tchaikovsky	**Symphony No. 6 in B minor, Op. 74 ("Pathétique")**

Single tickets: $5-$45
Ticket Philadelphia: www.ticketphiladelphia.org or (215) 893-1999

NEXT STUDENT RECITALS

Monday, April 14 at 8 p.m.
Field Concert Hall

Chopin	**Scherzo No. 1 in B minor, Op. 20** **Scherzo No. 3 in C-sharp minor, Op. 39** Aimi Kobayashi, piano
Nielsen	**Concerto, Op. 57** Samuel Boutris, clarinet Curtis Chamber Ensemble Paul Bryan, conductor
Saint-Saëns	**Introduction et rondo capriccioso, Op. 28** Hyun Jae Lim, violin Jungeun Kim, piano
Wagner	***Siegfried Idyll*** Curtis Chamber Ensemble Daniel Matsukawa, conductor

Tuesday, April 15 at 8 p.m.
Field Concert Hall

Bruch	**Eight Pieces, Op. 83** Born Lau, viola Slavko Popovic, clarinet Chelsea Wang, piano
Kramarchuk	***A Journey Back*** Stanislav Chernyshev, clarinet Gabriel Cabezas, cello Jordan Dodson, guitar
Maimets	***unusta*** Ensemble39
	String Quartet No. 1 ("Sanctus") Katya Poplyansky, violin Brandon Garbot, violin Yoshihiko Nakano, viola Timotheos Petrin, cello
Platt	***Three Poems of Elizabeth Bishop*** Rachel Sterrenberg, soprano Susan Nowicki, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
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CURTIS
SYMPHONY
ORCHESTRA

Grand Season Finale Gala

HONORING
MARGUERITE AND
H.F. "GERRY" LENFEST

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Grand Season Finale Gala

THE CURTIS INSTITUTE OF MUSIC extends heartfelt thanks to the following donors for their generous support of tonight's celebration honoring Marguerite and H. F. "Gerry" Lenfest. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its students, ensuring that admissions are based solely on artistic promise. Even so, more than 70 percent of Curtis students currently require some form of financial assistance beyond their scholarship, and that number is growing. The proceeds from this gala will benefit the Student Assistance Fund, which provides critical aid to students and their families and helps offset the burdensome costs these talented young musicians face as they pursue their dream of a Curtis education.

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April 13, 2014

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Gerry Lenfest and Roberto Díaz

A MESSAGE FROM THE PRESIDENT

It's a special privilege to welcome you to this Grand Season Finale Gala honoring Marguerite and H.F. "Gerry" Lenfest. Their involvement with the Curtis Institute of Music, which we celebrate this evening, has brought the school to new levels of excellence—and an incredible point of departure.

This is an especially poignant occasion for me, since Gerry and I began our leadership tenures together in 2006—as I became president of the school, Gerry became our chairman. We learned from one another, grew into our roles side by side, and with Marguerite had the immense gratification of generating ideas together and seeing our dreams for Curtis come to fruition.

There are tangible gains we all now enjoy—a beautiful new building, endowed faculty chairs, a touring program, and more—but I believe the intangible ones are most gratifying. Tonight as we hear our wonderful young musicians, it's crystal-clear that our school community is thriving. This is in large part thanks to the Lenfests. They are a regular, beloved presence at Curtis with a close connection to our students.

We are fortunate to count them as family.

ROBERTO DÍAZ PRESIDENT

A MESSAGE FROM THE GRAND SEASON FINALE GALA CO-CHAIRS

TONIGHT WE EXTEND our most humble thanks and gratitude to all who have come together in celebration of excellence—which is at the heart of the Curtis Institute of Music. Every student gifted enough to be admitted to the school receives a full-tuition scholarship, ensuring that talent is the only determining factor for their selection.

Even with this support, living expenses can be burdensome for many young musicians and their families. This gala evening has raised a record-breaking amount to benefit Curtis's Student Assistance Fund, providing critical aid to students whose financial needs extend beyond the full-tuition scholarships they have already been granted.

It is fitting that an event honoring Marguerite and Gerry Lenfest should achieve historic success. In both word and deed, they exemplify excellence. Curtis has been profoundly shaped and improved by the Lenfests' leadership and philanthropy, and generations of musicians will benefit from their unique contributions.

We applaud the artistry of the Curtis Symphony Orchestra, which shines under the baton of Ignat Solzhenitsyn, himself an alumnus. Conducting fellow Kensho Watanabe and soloists Benjamin Schmid and Roberto Díaz, the school's own president, further represent the distinction that Curtis graduates bring to the world of music.

Enjoy the exceptional music-making in store for you tonight. We hope you take pride in the role you are playing to keep Curtis and its talented students at the forefront of excellence.

FRAN AND LEON L. LEVY
JOHN J. MEDVECKIS
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LEADERS

Curtis gratefully acknowledges the donors below for their exceptional leadership commitments tonight. Their pace-setting gifts honor the example and standard of excellence set by Marguerite and Gerry Lenfest.

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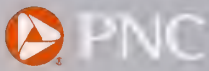

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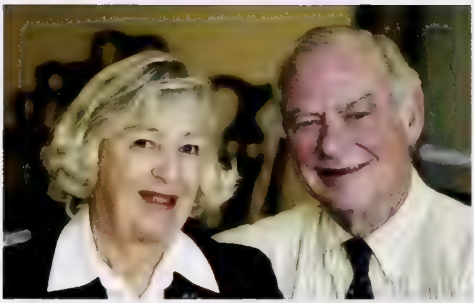


PHOTO PHILADELPHIA INQUIRER/AKIRA SUWA

TONIGHT WE HONOR

Marguerite and H.F. "Gerry" Lenfest for their transformational impact on the Curtis Institute of Music. Thanks to their extraordinary leadership and generosity, Curtis is enjoying a period of tremendous success highlighted by a campus doubled in size, eleven new endowed faculty chairs, the launch of an international touring initiative, a healthy governance structure, and sound financial footing.

Introduced to Curtis through Marguerite's service on the board of overseers, Gerry was named the chairman of the board of trustees in 2006 and has been an inspirational leader. He has played a pivotal role in initiatives of strategic importance to Curtis. These include the opening of Lenfest Hall in 2011, a $65 million building project; the completion of the faculty chair challenge, which added $34 million to the endowment; and the launch of Curtis On Tour, which has brought performances by Curtis students, faculty, and alumni to four continents, engaging new audiences and supporters in turn.

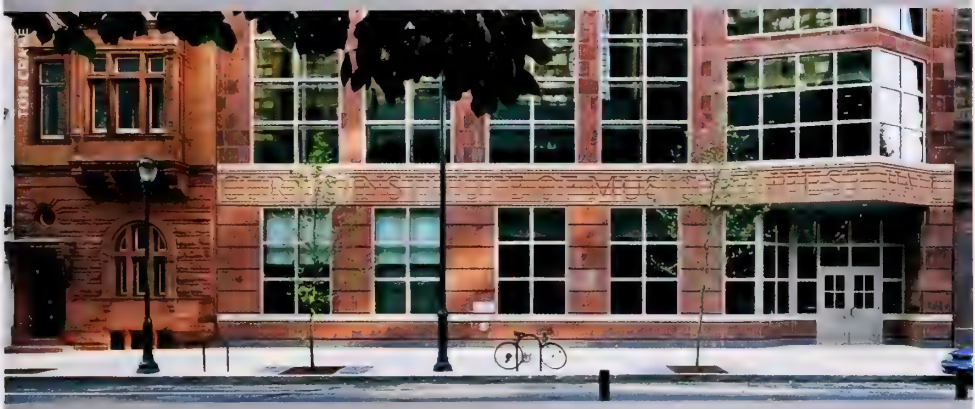
The Lenfests have generously supported all these and more. Their transformational contributions to Curtis total more than $70 million to date—and their visionary philanthropy has had a ripple effect, encouraging substantial support from myriad other new and longtime Curtis supporters. We are fortunate that they will remain active at the school, as Marguerite continues to serve on the board of overseers and Gerry will serve as a chairman emeritus.

We express our deepest gratitude to Marguerite and Gerry this evening and are privileged to have benefited from their longstanding commitment to Curtis.

ATIVE TENURE

EXTRAORDINARY IMPACT

[illegible] than a decade of [illegible] with [illegible] provided leadership support for [illegible]



LENFEST HALL

From the purchase of the site to a key challenge grant, the Lenfests spearheaded Curtis's first major expansion in more than 20 years, doubling the size of the campus.

FACULTY CHAIR CHALLENGE

The Lenfests' challenge stimulated endowment giving and resulted in eleven endowed faculty chairs.

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A newly acquired building—funded by the Lenfests in partnership with Mark and Robin Rubenstein—consolidated staff, freed space in existing buildings, and eliminated administrative rental expenses.

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Dear Gerry and Marguerite,

It is with full hearts, great respect,
and boundless gratitude that we,
the Board of Overseers, thank you for
your wisdom, guidance, and tireless support
for the Curtis Institute of Music.

Your visionary contributions will resonate
for decades to come, as the "Lenfest Era"
becomes a major part of the Curtis legacy.

With great fondness and continued thanks,

THE BOARD OF OVERSEERS OF THE
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To the one and only Gerry Lenfest,
our revered colleague, generous benefactor,
and true friend: Thank you for your
sage counsel and steady guidance.

Hip, hip, hooray for you!

THE BOARD OF THE
MARY LOUISE CURTIS BOK FOUNDATION

Marguerite and Gerry,

All the students, faculty, and staff
at Curtis thank you.

Your remarkable leadership, generosity, and presence has played, and will continue to play, a significant role in the lives of everyone at Curtis—in the way we live, learn, teach, perform, and interact as a community.

From Lenfest Hall's residences, classrooms, and studios to the learning and performance opportunities made possible through Curtis on Tour, your contributions ensure that Curtis students, teachers, and all those who support them will have the resources and opportunities to fulfill the school's mission for generations to come.

THE STUDENTS, FACULTY, AND STAFF OF THE
CURTIS INSTITUTE OF MUSIC

Certainly tonight is to tell you:
"Thank you, Marguerite and Gerry,
from the bottom of each and every heart."
Nevertheless, we are not in any way saying,
"So long, farewell, auf Wiedersehen,
good-bye!" or "Adios, au revoir,
再見, 안녕, arrivederci!!"

You both are cherished by the entire
Curtis community, and we all look forward
to moving onward with Curtis together
for many years ahead.

SAM AND HAPPY SHIPLEY

Dear Marguerite and Gerry,

Thank you for your generosity to and leadership of Curtis and for helping to make Philadelphia a world-class cultural center.

PAULINE CANDAUX AND SOLOMON KATZ

Dear Marguerite and Gerry,

Thanks for everything you have done.
All in the Curtis community
are deeply grateful.

BONNIE BARNES

We are very proud of our parents, Marguerite and Gerry Lenfest, for all they have done for Curtis and for the arts.

DIANE MYER AND BROOK LENFEST

In addition to your unique contributions to Curtis, thanks for helping us eat our figs all these years! You're great!

JIM AND BETTY MATARESE

Dad, you have always taught your children to work hard and to give back to those less fortunate. The saying "lead by example" could never be more applicable than in the example you have lived all your life. If I accomplish a small fraction of what you have done for others (and continue to do every single day), I will have accomplished a tremendous amount.

No one should feel as if they need to equal the good that you have done, for that would impossible. All I can do is to continue to be inspired by your unwavering commitment to help others every single day, and to use that as motivation to be the best that I can be.

CHASE

We salute Marguerite and Gerry Lenfest
and thank them for their
great generosity to Curtis.

PEGGY AND ELLIS WACHS

To Marguerite and Gerry,

Bravos and standing ovations for your transformative generosity and devoted service to Curtis. You have enhanced the lives of its students and faculty and helped ensure the future of the school.

With admiration, appreciation, and affection,

MARIE AND JOE FIELD

Our warmest and most sincere congratulations to Marguerite and Gerry for their extraordinary leadership.

SIDNEY AND CAROLINE KIMMEL

We are proud to support
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JONATHAN, AND LEWIS

Your support of Curtis at such a remarkable level is unique and wonderful.

Thank you,

SUSAN AND CRANE DECAMP

Dear Marguerite and Gerry,

Thank you for all that you have
done on behalf of the beloved
Curtis Institute of Music.
Your commitment is an absolute inspiration.

ELAINE LEVITT

Dear Marguerite and Gerry,

Many thanks for all you have done
on behalf of this great school.

FRANK S. BAYLEY

The Board of the Friends of the Curtis Institute of Music sends its heartfelt thanks to Marguerite and Gerry Lenfest for their years of unparalleled support on behalf of the school.

Dear Gerry and Marguerite,

It is with heartfelt gratitude that we honor you
for the remarkable gifts you have given
to Curtis and to our city.

Much love,

NINA AND BILLY ALBERT

Dear Gerry and Marguerite,

I have always felt that you are both a father and mother figure to Curtis and to Philadelphia. I happily add my thanks and congratulations.

All the best,

BONG LEE

It's a real pleasure to salute Marguerite and Gerry on this special occasion. They are "rare birds" indeed, combining strong leadership with open-hearted generosity.

So much can be learned from them... for example, how to lead a truly open board meeting with time for all to participate, while moving Curtis forward. Or a lesson in generosity, insisting that the Curtis community come up with gifts matching those from the Lenfests. We've all been challenged to give more of ourselves to Curtis, and Curtis is much stronger for it.

The involvement of this extraordinary couple has strengthened Curtis immeasurably. We all thank you so much.

AL AND NANCY HIRSIG

Gerry and Marguerite,

You are truly the most generous and devoted of benefactors to this great city. Always guiding our beloved institutions to be forward-thinking, your vision has made possible so many initiatives in the arts, and made dreams become reality. Your generosity is always in your matchless, selfless style.

We adore you!

SUEYUN AND GENE LOCKS

In tribute to Marguerite and Gerry Lenfest who have given so much to so many to enrich our cultural life in Philadelphia.

JOHN J. MEDVECKIS

I am proud to be affiliated with both the world's top music conservatory, the Curtis Institute of Music, and two of Philadelphia's greatest philanthropists, Gerry and Marguerite Lenfest.

Through the greatness of Curtis and the generosity of the Lenfests, a whole generation of music students has benefited in so many ways.

But we here in Philadelphia, as well as audiences throughout the world, are the greatest beneficiaries of these two combined powerful forces.

MARINA KATS

We salute H.F "Gerry" and Marguerite Lenfest for their extraordinary support to the Curtis Institute of Music, which ensures our prized conservatory remains among the world's leading educational and training institutions for exceptionally gifted young musicians!

SUSAN AND SHERWOOD "WOODY" GOLDBERG

It has been our great pleasure to have experienced all that Marguerite and Gerry have contributed to Curtis. Their leadership is a model for all of us. From a "power breakfast" at Little Pete's, it is great to step back and experience all the good that has come from Gerry and Marguerite's inspired leadership.

SHELDON AND JILL BONOVITZ

It was a labor of love helping Curtis with this gala honoring Marguerite and Gerry Lenfest, who cannot be thanked enough for all they have done for Curtis, for other institutions, and for the city of brotherly love: Philadelphia, Pennsylvania.

FRAN AND LEON L. LEVY

By bringing a rare spark to Philadelphia, you have helped create a better place for us all.

JOHN MCFADDEN AND LISA KABNICK

We send our congratulations and best wishes to the Lenfests, who have been so extremely generous and kind to many wonderful organizations in Philadelphia—including their very great support of the Curtis Institute of Music.

Sincerely,

BILL AND LAURA BUCK

I can't think of any two people
who have given so unselfishly to
better the lives of all Philadelphians.

Congratulations, Marguerite and Gerry.
Philadelphia is lucky to have you as citizens,
and I am even luckier to have you
as my friends.

LEWIS KATZ

Dear Marguerite and Gerry,

We Philadelphians are so fortunate to have you as friends and neighbors who are so generous in your support of Curtis and our city.

LEROY KEAN

As parents of an alumna who will always cherish her Curtis experience, we are particularly grateful for Marguerite and Gerry's amazing support of the school, and for Roberto's rare and committed mentorship. Curtis has always been an unparalleled musical institution, but the leaps and bounds it has made in worldwide exposure and recognition since the arrival of this trio of leaders is truly spectacular.

DOMINIQUE VAN DE STADT AND OCTAVIO PAJARO

My introduction to Curtis was not only to experience the remarkable gifts of the students receiving unsurpassed training at a legendary institution. It was also about meeting remarkable people who were making certain this special place could thrive.

At the top of the list of those caring and thoughtful people who are so committed to the future of music are Marguerite and Gerry Lenfest. Their investment in Curtis, as well as in Philadelphia, is an inspiration for us all—and a guide for how our civic participation can be transformational.

Their spirited generosity marks Marguerite and Gerry as a couple with great character, constant curiosity, and a belief that anything is possible.

NINA BARONESS VON MALTZAHN

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set the gold standard.

JEANETTE LERMAN-NEUBAUER
AND JOE NEUBAUER

CURTIS CRESCENDO CLUB

Curtis Crescendo Club salutes the contributions of Gerry and Marguerite Lenfest to the training of the next generation of world-class musicians. Our young professionals look forward to continuing their legacy of supporting the performing arts in Philadelphia and beyond.

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PROGRAM

STRAVINSKY — ***Feu d'artifice (Fireworks)***
Kensho Watanabe ('13), *conductor*

PENDERECKI — **Concerto doppio for Violin, Viola, and Orchestra**

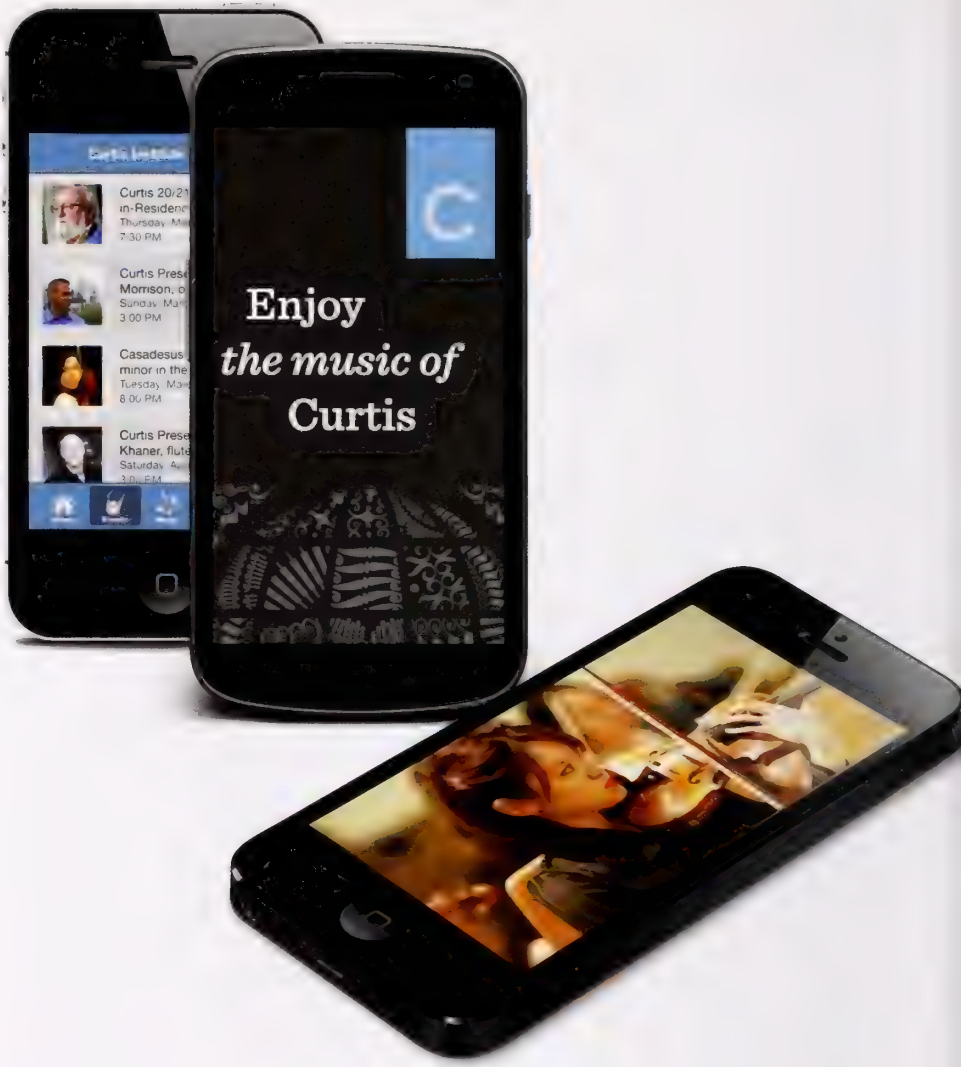
Benjamin Schmid, *violin* ('91)
Roberto Díaz, *viola* ('84)
Ignat Solzhenitsyn, *conductor* ('95)

INTERMISSION

TCHAIKOVSKY — **Symphony No. 6 in B minor, Op. 74 ("Pathétique")**

Adagio – Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

Ignat Solzhenitsyn, *conductor* ('95)



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IGOR STRAVINSKY ***Feu d'artifice (Fireworks)***

B June 17, 1882, in Lomonosov, Russia
D April 6, 1971, in New York City

Stravinsky had a complex, turbulent relationship with his father, the famous operatic bass Fyodor Stravinsky, though the composer says in his memoirs that he felt a sense of reconciliation during the 59-year-old Fyodor's brief, final bout with cancer in 1902. During the ensuing years Nicholas Rimsky-Korsakov, the prominent composer and longtime Stravinsky family friend, became for the twenty-something musician not just an artistic mentor but a sort of father figure as well. As Stravinsky's most important teacher, Rimsky-Korsakov played an essential role in the foundation of his approach to melody and especially instrumental color: Most of Stravinsky's early works were written for, or in emulation of, the composer of such orchestral works as *Sheherazade* and the opera *The Snow Maiden* (in which, incidentally, Fyodor Stravinsky had created the role of Moroz).

When in 1907 Stravinsky dedicated his Op. 1, the exuberant Symphony in E-flat major, to his teacher, Rimsky-Korsakov demonstrated his approval by engaging a private performance of the piece with the St. Petersburg court orchestra. The emboldened Stravinsky presented two pieces for large orchestra, the *Scherzo fantastique* and *Feu d'artifice (Fireworks)*, the latter written as a gift for the wedding of Rimsky-Korsakov's daughter, Nadezhda.

Rimsky himself died just a few days after the wedding. The young man took the loss hard, writing a *Chant funèbre* in Rimsky-Korsakov's memory in 1908. Now lost, the piece was, as its composer later said, his best work before *The Firebird*. But the "orchestral fantasy" *Fireworks* went on to have a life of its own, especially after its February 1909 premiere under Alexander Siloti's baton.

Among those in the audience for that 1909 premiere was dance impresario Sergey Diaghilev, who was scouting for a composer for his ballet *The Firebird*. As Diaghilev's efforts in Paris were designed partly to introduce Western audiences to aspects of Russian culture, he was drawn not only to Stravinsky's enormous mastery of orchestral color and texture but also his distinctly Russian sensibility. On the strength of *Fireworks* and to a lesser extent the *Scherzo fantastique*, also on the Siloti program, he engaged Stravinsky, and the rest is history.

Fireworks is indeed an orchestral showpiece, from the *Firebird*-like flute filigree at the outset to the percussion-dominated climaxes. The abrupt central slowing of tempo ushers in a sensuous passage that already shows Stravinsky emerging from the Romantically flavored orchestral color of his teacher into something suggesting a composer on the verge of a new sound world.

KRZYSZTOF PENDERECKI **Concerto doppio for Violin, Viola, and Orchestra**

B November 23, 1933, in Dębica, Poland

With roots in the social aspect of music, the concerto with multiple soloists experienced a heyday during the Baroque era, when musicians seemed to derive joy from the idea of soloists with roughly equivalent abilities "playing off" each other. The form was less common though not rare in the Classical period, as in the French *sinfonie concertante* tradition; but it faded in the 19th century, when the collaborative approach gave way to the idea of heroic soloist pitted against an orchestral horde.

Somewhat in the spirit of Neoclassicism, the genre made a comeback during the 20th century and has maintained steady popularity among a handful of composers. Penderecki has contributed two Concerti Grossi (one for three cellos and one for five clarinets); Music for Alto Flute, Marimba, and Strings; and a Partita for Harpsichord, Electric and Bass Guitars, Harp, and Contrabass. In 2012 he joined Bruch and Britten in scoring a work for violin and viola soloists with orchestra. Though at first glance one might wish to connect it with Mozart's Sinfonia concertante, on closer examination Penderecki's masterfully forged work is unique in its scoring and structure, with an amiable chamber-like approach that is more collaborative than competitive.

Composed on commission as part of the bicentennial of Vienna's Gesellschaft der Musikfreunde, the Double Concerto received its premiere there on October 22, 2012, with violinist Janine Jansen, violist Julian Rachlin, and the Bavarian Radio Orchestra conducted by Mariss Jansons. Since then it has garnered no fewer than seventeen subsequent performances, in Europe, Armenia, Russia, and China. The present performance is the work's United States premiere.

Cast in a single movement, the concerto opens with passionate cadenzas for the solo instruments. (Solo cadenza passages constitute approximately one-fourth of the concerto.) Their plaintive conversation, created from harmonics, *pizzicati*, and a variety of other techniques, is accompanied initially by a contrabass ostinato. As soloists are joined by strings and eventually full orchestra, tension builds to a formidable *fortissimo*. A central segment again opens with florid and extensive cadenzas for the soloists, built on nervous descending motifs in half-steps, which leads to a passage pitting the soloists against the orchestra in full *concertante* fashion.

A *Vivo* introduces a momentarily playful mood and a section built from contrasting affects, one scherzo-like and the other broadly Romantic in outlook. Tempo and tension continue to mount, and the emphasis on solo cadenza gives way to full-orchestra frenzy; yet the texture remains transparent and one gradually realizes the composer is building a virtuoso passacaglia. After a discursive climax the tempo slows and the movement unwinds into an ethereal conclusion. A lengthy general diminuendo fades into *pianissimo* oblivion, featuring the far upper tessituras of each instrument. Finally the soloists join in the same melody, played in octaves, united at last.

PYOTR ILYICH TCHAIKOVSKY

Symphony No. 6 in B minor, Op. 74 ("Pathétique")

B May 7, 1840, in Votkinsk, Russia
D November 6, 1893, in St. Petersburg, Russia

Tchaikovsky's Sixth Symphony rose from the ashes of a fragmentary symphony in E-flat major, to which the composer had devoted a great deal of time during the latter part of 1892. (It would later be partially reworked into a never-completed piano concerto.) He felt relief at having abandoned the effort—as he wrote to his beloved nephew Vladimir Davydov, it was "an irreversible decision, and it is wonderful that I made it."

During travels early the next year the composer set off in a completely different musical direction. "You know I destroyed a symphony I had been composing and just partly orchestrated in the autumn," he wrote to Davydov in February 1893 of the jettisoned fragment (which he had not actually destroyed). "During my journey I had the idea for another symphony, this time with a program … but with a program that will be an enigma to all—let them guess! The symphony will be entitled *A Program Symphony* (No. 6)."

Tchaikovsky might have known that he was setting himself up for speculation about the potentially biographical nature of the "program," but he could barely have imagined the bizarre theories that would arise over the next century—from premonitions of his own death to expressions of desperation about his sexual orientation being made public in the wake of a scandal. In any event, Tchaikovsky would be dead by the end of the year, though not before he had completed and conducted the premiere (in October 1893 in St. Petersburg) of what many believe to be his finest, if perhaps his most controversial, symphonic composition.

His death at age 53 remains a mystery (some have suggested he died of a stroke, or of an accidental exposure to cholera), but most scholars are fairly sure he did not commit suicide. The symphony's program died with the composer, but the "Pathétique" (the subtitle "Paticheskaia," "pathos-laden" or "passion-filled," was suggested by the composer's brother, Modest) would, by its emotional and at times tragic content, fuel speculations that Tchaikovsky felt his life was about to end. It is true that he reported bursting into tears while composing the symphony. Yet his ebullient excitement about the quality of the work, both during its composition and after its completion, defies a notion of impending doom. "You can't imagine what bliss I feel," he wrote to Davydov, "being convinced that my time is not yet passed, and I can still work."

He composed the symphony on his travels and at his estate in Klin, completing a draft by spring and the orchestration by August. He reported to his brother Anatoly that it was his best composition so far. "It is rare for me to write anything with such love and enthrallment," he wrote to the conductor Ilya Slatin. To his friend and publisher Pyotr Jurgenson he added: "I can honestly say that never in my life have I been so pleased with myself, so proud, or felt so fortunate to have created something as good as this." (Hardly the words of a man about to commit suicide.)

There is indeed much of the tragic vein in the Sixth, as there had been in the Fourth and Fifth symphonies, but there is mirth as well, and comfort. It's worth remembering that just the year before Tchaikovsky had composed one

of his most joyously effervescent pieces, *The Nutcracker*. It's true he considered the Sixth one of the "most sincere" of his works, possibly because of the extensive labors that its completion demanded. "Twenty years ago I tore through everything without thinking, and all went well," he wrote. "Now I have become timorous and unsure of myself." It has been suggested that the intensity of emotion in the symphony inspired in the composer a new and experimental strain; the slow and haunting finale, in fact, continues to baffle and surprise us even today. "Formally there will be much that is new in this symphony," he had written, "and the finale will not be a loud Allegro, but a very slow-moving Adagio."

Some have even suggested that the Sixth looks ahead to the anguish of Mahler (who had in fact already completed his First Symphony by 1893). One could say it looks forward to the 20th century in another respect: An 11-year-old Igor Stravinsky and his father, Fyodor (who had created several roles in Tchaikovsky operas) were in attendance at Tchaikovsky's funeral. Fyodor was in fact a pallbearer. Stravinsky was deeply moved: Despite the direction his own music would take, he understood implicitly the significance of Tchaikovsky and greatly admired him.

The Sixth's first movement begins with an Adagio introduction of dark foreboding, which gives way to the restless main theme in B minor (Allegro non troppo). The *andante* second theme is one of the composer's most achingly passionate (and most beautifully constructed) melodies, and many listeners remember this one more vividly than the "main" subject. Thoughts of death find expression in the trombone incantations following the movement's climax, which quote from a Russian Orthodox hymn for the dead. But morbidity is quickly dispelled in the following movement, the Allegro con grazia, a graceful but irregular dance movement in the curious meter of 5/4—a sort of "three-legged minuet" into which is interspersed a sweet, halting trio section.

The vigorous Allegro molto vivace in G major, a marchlike piece cast in sonata form, stands in the place where most listeners might expect a lyrical slow movement. (Some have suggested that the inclusion of a waltz, a minuet and a march in a symphony with such a tragic profile seems ironic, even forced, but the sincerity of each affect cannot be doubted). The ever-astonishing Adagio lamentoso reminds the listener of the composer's original descriptive outline for the symphony in its earlier guise: "Fourth movement ends dying away. ... Finale *death*—result of collapse."

Ignat Solzhenitsyn CONDUCTOR

Enjoying an active career as both conductor and pianist, Ignat Solzhenitsyn has won critical acclaim throughout the world for his lyrical and poignant interpretations.

Mr. Solzhenitsyn is principal guest conductor of the Moscow Symphony Orchestra and conductor laureate of the Chamber Orchestra of Philadelphia. He is much in demand as a guest conductor, having recently led the Baltimore, Buffalo, Dallas, Indianapolis, Nashville, New Jersey, North Carolina, Seattle, Toledo, and Toronto symphony orchestras, the Czech National Symphony, and many of the major orchestras in Russia including the Mariinsky Orchestra, the Moscow and St. Petersburg philharmonics, and the Bolshoi and Moscow symphonies.

Mr. Solzhenitsyn gives recitals throughout the United States and in major musical centers of Europe and the Far East; he has appeared as a concerto soloist with the major orchestras of Boston, Chicago, Philadelphia, St. Louis, Los Angeles, Montreal, London, Paris, and St. Petersburg. An avid chamber musician, he has collaborated with the Emerson, Borodin, Brentano, and St. Petersburg String Quartets, and in four-hand recital with Mitsuko Uchida. He has frequently appeared at international festivals, including Salzburg, Evian, Ludwigsburg, Caramoor, Ojai, Marlboro, Nizhniy Novgorod, and Moscow's December Evenings. He was a 1994 winner of the Avery Fisher Career Grant.

Mr. Solzhenitsyn is an alumnus of the Curtis Institute of Music and joined its piano faculty in 2004; he also serves on the faculty of the Tanglewood Music Center.

Kensho Watanabe CONDUCTOR

Kensho Watanabe, from Greenwich, Conn., received a diploma in 2013 from the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He returned to Curtis in Fall 2013 as the Rita E. Hauser Conducting Fellow. Recent conducting experiences with the Curtis Symphony Orchestra include Bartók's Concerto for Two Pianos and Percussion, Jennifer Higdon's *blue cathedral*, Wagner's *Flying Dutchman* Overture, and works by Glinka, Strauss, and Tchaikovsky at Verizon Hall; and Richard Danielpour's *Consecration* at Gould Rehearsal Hall. In Fall 2013 he conducted the Curtis Opera Theatre's double bill of Ullmann's *Emperor of Atlantis* and Bach's *Ich habe genug*.

Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He has also served as the music director of Yale's Berkeley College Orchestra and as a cover conductor for the Atlanta Symphony and Symphony in C. He has participated in master classes with conductors including David Amado, Giancarlo Guerrero, Michael Jinbo, Colin Metters, and Robert Spano.

Mr. Watanabe received a bachelor's degree in biology from Yale College and a master's degree in violin performance from Yale School of Music. He performs regularly with the Philadelphia Orchestra as a substitute violinist and spends his summers at the Greenwood Music Camp, where he serves as orchestra conductor.

Benjamin Schmid VIOLIN

Benjamin Schmid was born in Vienna and grew up in Salzburg. In 1992 he won the Carl Flesch Competition in London, where he was also awarded the Mozart, Beethoven, and Audience prizes. Since then he has performed on the world's major stages with renowned orchestras such as the Vienna Philharmonic, the Philharmonia Orchestra (London), the St. Petersburg Philharmonic, and the Concertgebouw (Amsterdam) under conductors such as Christoph von Dohnányi, Valery Gergiev, Ingo Metzmacher, Seiji Ozawa, and David Zinman.

In addition to the standard concerto literature, Mr. Schmid includes concertos by Hartmann, Gulda, Korngold, Lutoslawski, Muthspiel, Schoenberg, and Szymanowski in his repertoire, and is skilled in jazz improvisation. He has recorded about 40 CDs, receiving such awards as the German Record Prize, the Echo Klassik Prize, the *Gramophone* Editor's Choice, and the *Strad* Selection. His June 2011 performance with the Vienna Philharmonic and Valery Gergiev was broadcast internationally and released on DVD by Deutsche Grammophon.

Mr. Schmid is professor of violin at the Mozarteum in Salzburg and gives masterclasses in Berne, Switzerland. In the summer of 2006 he was awarded the International Prize for Art and Culture of the City of Salzburg. He is a 1991 graduate of the Curtis Institute of Music.

Roberto Díaz VIOLA

A violist of international reputation, Roberto Díaz is president of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin.

As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout the world. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki—whose viola concerto he has performed numerous times with the composer on the podium—as well as and Edison Denisov, Ricardo Lorenz, and Roberto Sierra. He will premiere a concerto by Jennifer Higdon in 2015.

A frequent recitalist, Mr. Díaz enjoys collaborating with young musicians, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginning of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, he is a member of the Díaz Trio; and has recorded for the Artek, Dorian Naxos, and New World labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, Mr. Díaz was also principal viola of the National Symphony under Mstislav Rostropovich, and was a member of the Boston Symphony and the Minnesota Orchestra. He is a graduate of the New England Conservatory of Music and the Curtis Institute of Music, where he continues to serve on the faculty, holding the James and Betty Matarese Chair in Viola Studies.

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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 170 students with full-tuition scholarships and personalized attention from a celebrated faculty. The school's distinctive "learn by doing" approach has produced an impressive number of notable artists since its founding in 1924.

Curtis's innovative programs encourage students to perform often and hone 21st-century musical skills. The school's facilities offer superb spaces for music-making, as well as state-of-the-art technologies to enhance learning. In addition to more than 200 performances in and around Philadelphia each year, students perform internationally with Curtis On Tour. When they graduate, they become musical leaders, making a profound impact on music around the globe.

Curtis patrons play a vital role in the education and training of these extraordinary young musicians—as audience members and as generous supporters who enable the school to provide full-tuition scholarships to all of its students. Curtis is grateful to the contributors listed in these pages, and to all who give to its Annual Fund and endowment. Help Curtis play to the world—learn more at **www.curtis.edu/Giving**. To view performance schedules, visit **www.curtis.edu/Performances**.

The **CURTIS SYMPHONY ORCHESTRA** has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in May 2012 traveled to Germany for a residency at the Dresden Festival. Recent visiting conductors include Charles Dutoit, Yannick Nézet-Séguin, Simon Rattle, Robert Spano, and Michael Tilson Thomas. This professional training has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as in ensembles around the world.

The **CURTIS OPERA THEATRE**, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

With over 100 free performances a year, the **STUDENT RECITAL SERIES** continues its celebrated legacy as the leading concert stage for some of the finest young musicians in the world. Students perform solo and chamber works in Field Concert Hall most Mondays, Wednesdays, and Fridays as well as many weekends, with additional recitals scheduled in the spring semester. Admission is free. For updated performance schedules, visit **www.curtis.edu/StudentRecitals** or call the Student Recital Hotline at **(215) 893-5261**.

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JUNE 2014
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Elissa Lee Koljonen, violin*
Curtis Chamber Orchestra
Piazzolla and Vivaldi *Four Seasons* and all-Schumann program

JANUARY AND MARCH 2015
Columbia, Md.; Boston; New York City
Curtis quartet in residence
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Spano orchestral songs and world premiere of Higdon viola concerto

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Details at
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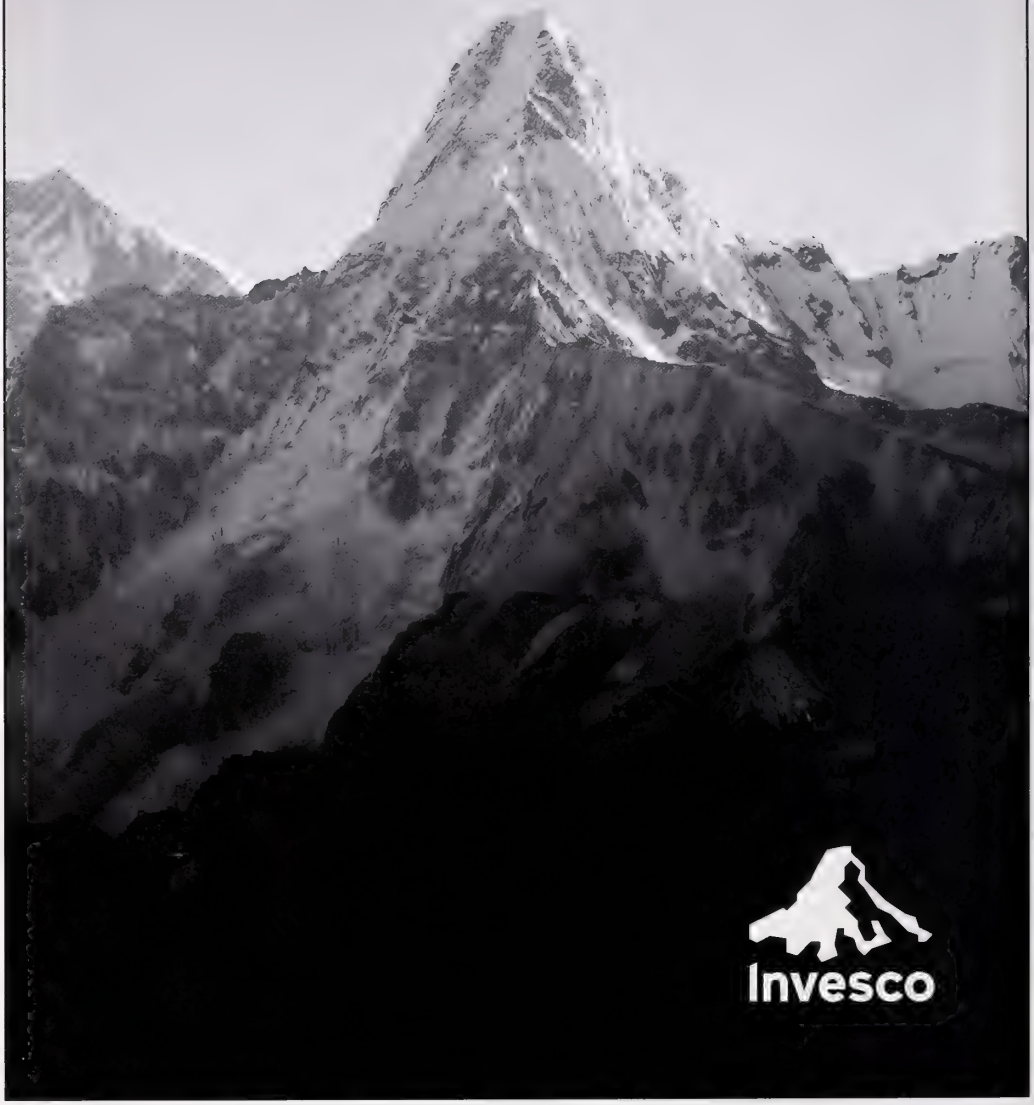

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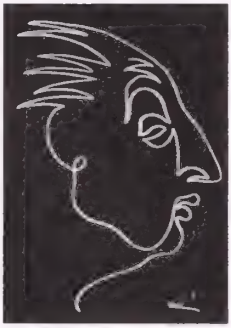

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Sara Daneshpour, piano
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APRIL 6, 3:00PM

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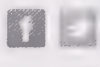

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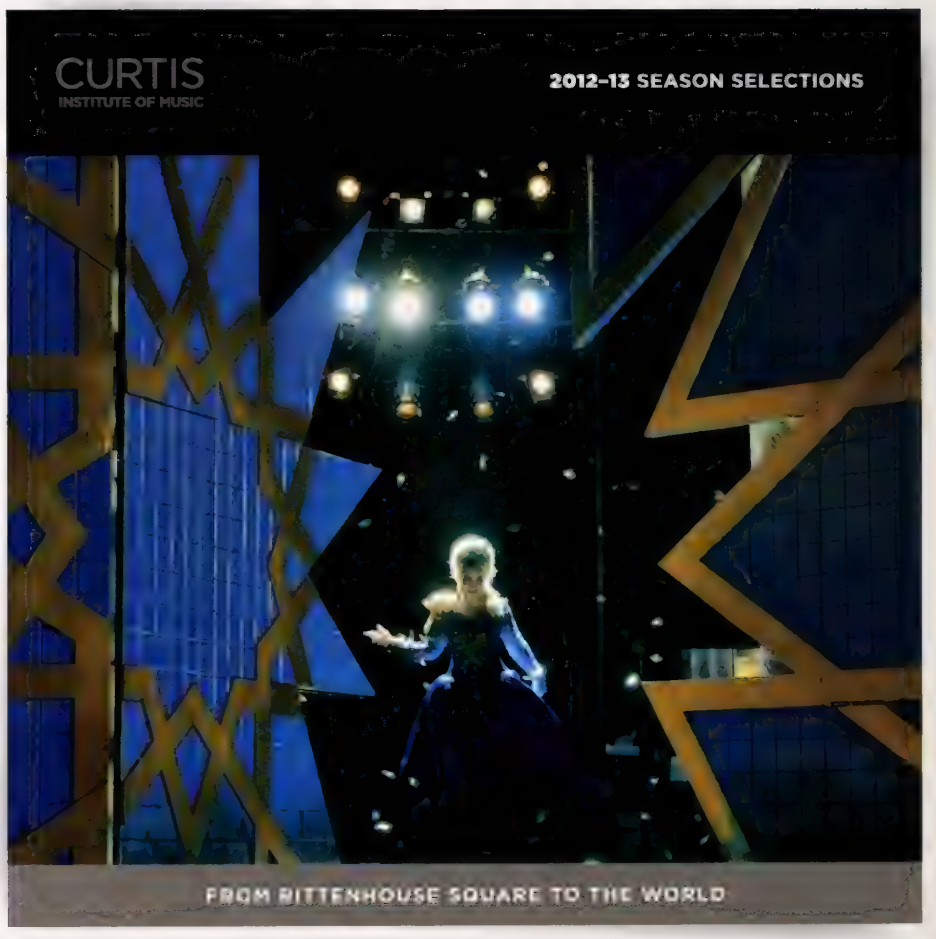

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Monday, April 14 at 8 p.m.
Field Concert Hall

◆

Scherzo No. 1 in B minor, Op. 20 — Frédéric Chopin (1810–49)

Scherzo No. 3 in C-sharp minor, Op. 39

Aimi Kobayashi, piano

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835–1921)

Hyun Jae Lim, violin
Jungeun Kim, piano

INTERMISSION

Siegfried Idyll — Richard Wagner (1813–83)

Niles Watson, flute
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Guangyao Xue, clarinet
Catherine Chen, bassoon
Dana Cullen, horn
Austin Larson, horn
Steven Franklin, trumpet
Shannon Lee, violin
Abigail Fayette, violin
Zsche Chuang Rimbo Wong, viola
Andres Sanchez, cello
Robin Kesselman, double bass
Daniel Matsukawa, conductor

Clarinet Concerto, Op. 57 Carl Nielsen
arr. Rene Orth (1865–1931)

Samuel Boutris, clarinet
Keith Buncke, bassoon
Austin Larson, horn
Won Suk Lee, percussion
Brandon Garbot, violin
Brendon Elliott, violin
Daniel Hanul Lee, viola
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Recitals are professionally recorded for educational use and possible broadcast.

CONDUCTORS

Paul Bryan (Trombone '93), dean of faculty and students

Daniel Matsukawa, faculty

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Chen Cao, from Beijing, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Brendon Elliott, from Newport News, Va., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2012.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Steven Franklin, from Wheaton, Ill., is a student of David Bilger and entered Curtis in 2013.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Robin Kesselman, from Chicago, is a student of Edgar Meyer and Harold Robinson, and entered Curtis in 2013.

Aimi Kobayashi, from Yamaguchi, Japan, is a student of Meng-Chieh Liu and entered Curtis in 2013.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Andres Sanchez, from Lansdale, Pa., is a student of Peter Wiley and entered Curtis in 2013.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Zsche Chuang Rimbo Wong, from Hong Kong, is a student of Hsin-Yun Huang and entered Curtis in 2013.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Angela Contreras, guest artist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, April 15 at 8 p.m.
Field Concert Hall

Maimets

unusta
Ensemble39

unusta II
Stanislav Chernyshev, clarinet

String Quartet No. 1 ("Sanctus")
Katya Poplyansky, violin
Brandon Garbot, violin
Yoshihiko Nakano, viola
Timotheos Petrin, cello

Platt

Three Poems of Elizabeth Bishop
Rachel Sterrenberg, soprano
Susan Nowicki, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SIXTH STUDENT RECITAL

Tuesday, April 15 at 8 p.m.
Field Concert Hall

◆

Three Poems of Elizabeth Bishop — Russell Platt ('88)

Late Air (in celebration of the 90th birthday of Ned Rorem) (b. 1965)
View of the Capitol from the Library of Congress
Sonnet (1928)

Rachel Sterrenberg, soprano
Susan Nowicki, piano

Commissioned by the Curtis Institute of Music in honor of Dorothy Posel, whose extraordinary support as a Chairman's Performance Circle member of the Curtis Annual Fund ensures the school fulfills its mission to educate and train gifted young artists from around the world.

unusta — Riho Esko Maimets (b. 1988)

Ensemble39:
Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Eunice Kim, violin
Vicki Powell, viola
Nathaniel West, double bass

unusta II Maimets

Stanislav Chernyshev, clarinet

String Quartet No. 1 ("Sanctus")

Katya Poplyansky, violin
Brandon Garbot, violin
Yoshihiko Nakano, viola
Timotheos Petrin, cello

◆

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Recitals are professionally recorded for educational use and possible broadcast.
Tonight's program will be performed without intermission.

PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Brandon Garbot, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2013.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Yoshihiko Nakano, from New York, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Rachel Sterrenberg, from Madison, Ga., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Robinson and entered Curtis in 2009.

Susan Nowicki, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Residency Recital—Jacqueline Ross, violin
Wednesday, April 16 at 8 p.m.
Field Concert Hall

Beethoven — **Sonata No. 5 in F major, Op. 24 ("Spring")**
Gergana Haralampieva, violin
Daniel Hsu, piano

Trio in B-flat major, Op. 97 ("Archduke")
Shannon Lee, violin
John-Henry Crawford, cello
Steven Lin, piano

Mozart — **Sonata in G major, K. 301**
Zeyu Victor Li, violin
Jungeun Kim, piano

Residency Recital—eighth blackbird
Friday, April 18 at 8 p.m.
Field Concert Hall

Boulez	**Sonatine** Tim Munro, flute Andrew Hsu, piano
Cole	**Scherzo ("Ach wie flüchtig, ach wie nichtig")**
Hertzberg	***Méditation boréale***
Hsu	***Meditation***
Maimets	***unusta III***
Orth	**Selections from *You Shattered My Deafness***
Tower	**String Quartet No. 5 ("White Water")**
Weinberg	***Moro Lasso*** Dover Quartet
Tower	***Big Sky*** Eunice Kim, violin John-Henry Crawford, cello Lisa Kaplan, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SEVENTH STUDENT RECITAL
Wednesday, April 16 at 8 p.m.
Field Concert Hall

◆

Sonata in G major, K. 301 — Wolfgang Amadeus Mozart (1756–91)
Allegro con spirito
Allegro

Zeyu Victor Li, violin
Eric Lu, piano

Sonata No. 5 in F major, Op. 24 ("Spring") — Ludwig van Beethoven (1770–1827)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Gergana Haralampieva, violin
Daniel Hsu, piano

INTERMISSION

Trio in B-flat major, Op. 97 ("Archduke") Beethoven

Allegro moderato

Scherzo: Allegro

Andante cantabile

Allegro moderato

Shannon Lee, violin

John-Henry Crawford, cello

Steven Lin, piano

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COACHES

The Mozart and Beethoven sonatas were coached by Jacqueline Ross as part of her residency at Curtis this week.

The Beethoven trio was coached by Ida Kavafian, faculty, and Peter Wiley (Cello '74), faculty.

PERFORMERS

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Steven Lin, from Los Angeles, is a student of Robert McDonald and entered Curtis in 2013.

Eric Lu, from Bedford, Mass., is a student of Jonathan Biss and entered Curtis in 2013.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Residency Recital—eighth blackbird
Friday, April 18 at 8 p.m.
Field Concert Hall

Boulez	**Sonatine**
	Tim Munro, flute
	Andrew Hsu, piano
Cole	**Scherzo ("Ach wie flüchtig, ach wie nichtig")**
Hertzberg	***Méditation boréale***
Hsu	***Meditation***
Maimets	***unusta III***
Orth	**Selections from *You Shattered My Deafness***
Tower	**String Quartet No. 5 ("White Water")**
Weinberg	***Moro Lasso***
	Dover Quartet
Tower	***Big Sky***
	Eunice Kim, violin
	John-Henry Crawford, cello
	Lisa Kaplan, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-EIGHTH STUDENT RECITAL
Residency Recital—eighth blackbird
Friday, April 18 at 8 p.m.
Field Concert Hall

◆

Sonatine — Pierre Boulez (b. 1925)

Tim Munro, flute
Andrew Hsu, piano

You Shattered My Deafness II — Rene Orth (b. 1985)

Meditation — Andrew Hsu (b. 1994)

Scherzo ("Ach Wie Fluchtig, Ach Wie Nichtig") — T.J. Cole (b. 1993)

Moro Lasso — Alyssa Weinberg (b. 1988)

Dover Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

unusta III — Riho Esko Maimets (b. 1988)

Méditation boréale — David Hertzberg (b. 1990)

Dover Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

INTERMISSION

Big Sky — Joan Tower (b. 1938)

Eunice Kim, violin
John-Henry Crawford, cello
Lisa Kaplan, piano

String Quartet No. 5 ("White Water")

Dover Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

◆

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ENSEMBLE IN RESIDENCE

eighth blackbird lives dangerously. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Recent commissions include Jennifer Higdon's *On a Wire,* Brett Dean's award-winning Sextet, and Amy Kirsten's theatrical tour de force *Colombine's Paradise Theatre.* Future collaborators include John Luther Adams, Lee Hyla, and the six New York-based composers of Sleeping Giant. In addition to their Curtis Institute of Music residency, eighth blackbird holds ongoing ensemble-in-residence positions at the University of Richmond and the University of Chicago.

QUARTET IN RESIDENCE

The Dover Quartet draws from the musical lineage of both the Vermeer and Guarneri Quartets, while also bringing youthful enthusiasm and musical conviction to the repertoire that are truly its own. The quartet swept the 2013 Banff International String Quartet Competition, winning first prize and four other honors, just before arriving at the Curtis Institute of Music as its first-ever quartet in residence. The Dover Quartet was previously graduate string quartet in residence at Rice University's Shepherd School of Music. Praised by the *Strad* for their "exceptional interpretative maturity, tonal refinement, and taut ensemble," the quartet's previous honors include the Gold Medal and Grand Prize of the 2010 Fischoff National Chamber Music Competition and Second Prize in the 2009 Young Concert Artists International Auditions.

The Curtis string quartet program admits young quartets of extraordinary promise. As quartet in residence for 2013–14, the Dover Quartet receives coachings from members of Curtis's renowned faculty and performs in Curtis recitals.

◆

The eighth blackbird residency at Curtis is supported by
The Andrew W. Mellon Foundation.

◆

PERFORMERS

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Lisa Kaplan, artist in residence

Tim Munro, artist in residence

DOVER QUARTET

Joel Link (Violin '11)

Bryan A. Lee (Violin '11)

Milena Pajaro-van de Stadt (Viola '10, '11)

Camden Shaw (Cello '10, '11)

COACHES

The works on this program were coached by members of eighth blackbird, ensemble in residence.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Austin Larson, horn
Saturday, April 19 at 8 p.m.
Field Concert Hall

Program to feature works by Beethoven, Bowen, Plog, Strauss and Weinberg.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-NINTH STUDENT RECITAL
Graduation Recital—Austin Larson, horn
Saturday, April 19 at 8 p.m.
Field Concert Hall

◆

Concerto No. 1 in E-flat major, Op. 11 — Richard Strauss (1864–1949)

Allegro
Andante
Rondo: Allegro

Austin Larson, horn
Bryan Anderson, piano

Quintet in E-flat major, Op. 16 — Ludwig van Beethoven (1770–1827)

Grave—Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Slavko Popovic, clarinet
Joshua Lauretig, oboe
Catherine Chen, bassoon
Austin Larson, horn
Bryan Anderson, piano

INTERMISSION

Night Music — Alyssa Weinberg (b. 1988)

Concerto for Horn, Strings, and Timpani, Op. 150 — York Bowen (1884–1961)

Allegro, non troppo
Poco lento e serioso
Allegro molto, con spirito

Austin Larson, horn
Bryan Anderson, piano

Aesop's Fables — Anthony Plog (b. 1947)

The Tortoise and the Hare
The Mouse and the Lion
The Wind and the Sun
The Dove and the Ant
The Mule

Christopher Hodges, narrator
Austin Larson, horn
Bryan Anderson, piano

◆

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PERFORMERS

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and Jeffrey Lang, and entered Curtis in 2012. Austin is the Happy and Sam Shipley Annual Fellow.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Joshua Lauretig, from Beachwood, Ohio, is a student of Richard Woodhams and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Christopher Hodges, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Monday, April 21 at 12:45 p.m.
Saint Mark's Church

Works by Dutilleux, Hsu, Nussio. Rogerson, and Zelenka

Oboe Students of Richard Woodhams
Monday, April 21 at 8 p.m.
Field Concert Hall

Works by Bach, Martinů, and Tomasi

Harp Students of Elizabeth Hainen and Judy Loman
Tuesday, April 22 at 8 p.m.
Field Concert Hall

Works by Bach, Berlioz, Debussy, Salzedo and Ravel

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CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL
Monday, April 21 at 12:45 p.m.
Saint Mark's Church

Fishing — Chris Rogerson ('10) (b. 1988)

Ashley Hsu, narrator
Samuel Boutris, clarinet
Arlen Hlusko, cello
Andrew Hsu, piano

Clare Songs — Andrew Hsu (b. 1994)

First Love
Impromptu
A Vision

Sean Michael Plumb, baritone
Andrew Hsu, piano

Commissioned by the Curtis Institute of Music in honor of Penelope and Thomas Watkins, whose generous support as Commissioning Circle members of the Curtis Annual Fund ensures Curtis fulfills its mission to educate and train gifted young artists from around the world.

***Fantasiestücke*, Op. 73** — Robert Schumann (1810–56)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Keith Buncke, bassoon
Elena Jivaeva, piano

Sarabande et cortège — Henri Dutilleux (b. [illegible])

Sarabande
Mouvement de marche

Keith Buncke, bassoon
Elena Jivaeva, piano

Variations on an Arietta of Pergolesi — Otmar Nussio (1902–90)

Arietta: Moderato
Scherzetto: Allegretto
Tamburino: Presto
Lamento: Andante
Ostinato: Molto moderato
Rapsodia: Moderato con fierezza
Elegia: Andante
Barbaresca: Allegro feroce
Stornello: Allegretto
Danza: Presto

Keith Buncke, bassoon
Elena Jivaeva, piano

◆

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

NEXT AFTERNOON RECITALS

Wednesday, April 23 at 12:45 p.m.
Saint Mark's Church

Brahms — **Trio No. 1 in B major, Op. 8**
Katya Poplyansky, violin
Oliver Aldort, cello
Andrew Hsu, piano

Seyfried — **If'**
Ashley Milanese, soprano
Sheridan Seyfried, piano

Friday, April 25 at 12:45 p.m.
Saint Mark's Church

Messiaen — ***Messe de la Pentecote***
Bryan Anderson, organ

Piazzolla — ***Four, for Tango***
Katya Poplyansky, violin
Lilan Zhu, violin
Sung Jin Lee, viola
Summer Hu, cello

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SPRING CHAMBER MUSIC FESTIVAL
Monday, April 21 at 12:45 p.m.
St. Mark's Church

Fishing
Music Chris Rogerson—Text by Joan Hutton Landis

My husband took two of our grandsons out to the inlet of the pond to learn to fish:
Kyle and Ryan. I call them Kai and Rye.
One has the surprising Stewart hair, red,
The other, the more familiar family blond.
I think about how all our boys, now men, learned this skill when Edwin Harvey dug our pond,
The single summer when no fish would hatch.
The prize that Ethan won for landing ten.
After an hour, they come back, bragging of the catch,
the creel holds ferns and nine brown trout
The kind that self-stock every year.
Where do they come from?
Up the stream.
[illegible]
Fish generation:
[illegible]
They spread the nine, some twitching, still alive, on the wooden planks outside the porch.
My husband shows them how to hold and place the knife, cut off the head, slice then gut.
Both boys watch, step back.
Kai's kindness keeps him mute.
Rye asks about the orange clusters in some fish.
"Those are eggs. It's called the roe"
Rye turns away.
"Can't you tell the females from the males?"
"No", my husband says distractedly, "why?"
"Because you're murdering their babies!" he explodes.
"How can you do it? It's not… just!"
His father tried to say how natural it was to fish.
Done by man since time began, that fish did not, or probably not, feel pain,
that many pregnant females still were in the pond.
But Rye could find no comfort there or understand,
He went and stood beyond the apple trees, alone.
I vowed to tell him, adults rarely find a way
to talk about their own brutality, or see it;
That fishing was for some a real necessity
but he was right and brave to take the fishes' side.
Later on, we ate the nine brown trout, dipped in flour, browned in butter, gently fried.
Rye refused to taste them; ate potato, chard, some stale cornbread.
Somehow, somehow my chance to tell him how I empathized,
Shared his deep disgust at hooking, killing fish,

Please turn the page quietly.

Admired his choosing of the great word — just
Darkened like the day
Darkened like the day
Then guttered
And went out.

Clare Songs
Music by Andrew Hsu—Text by John Clare

First Love
I met was struck before that hour
With love so sudden and so sweet,
Her face it bloomed like a sweet flower
And stole my heart away complete
My face turned pale as deadly pale.
My legs refused to walk away,
And when she looked, what could I ail?
My life and all seemed turned to clay.

And then my blood rushed to my face
And took my eyesight quite away,
The trees and bushes round the place
Seemed midnight at noonday.
I could not see a single thing,
Words from my eyes did start—
They spoke as chords do from the string,
And blood burnt round my heart.

Are flowers the winter's choice?
Is love's bed always snow?
She seemed to hear my silent voice,
Not love's appeals to know.
I never saw so sweet a face
As that I stood before.
My heart has left its dwelling-place
And can return no more.

Impromptu
'Where art thou wandering little child'
I said to one I met to-day. —
She pushed her bonnet up and smiled,
'I'm going upon the green to play:
Folks tell me that the May's in flower,
That cowslip-peeps are fit to pull,
And I've got leave to spend an hour
To get this little basket full
—And thou'st got leave to spend an hour!
My heart repeated — She was gone
—And thou hast heard the thorn's in flower,
And childhood's bliss is urging on:
Ah, happy child! thou mak'st me sigh,
This once as happy heart of mine,
Would nature with the boon comply,
How gladly would I change for thine.

A Vision
I lost the love of heaven above,
I spurned the lust of earth below,
I felt the sweets of fancied love
And hell itself my only foe.

I lost earth's joys but felt the glow
Of heaven's flame abound in me
Till loveliness and I did grow
The bard of immortality.

I loved but woman fell away
I hid me from her faded fame,
I snatched the sun's eternal ray
And wrote till earth was but a name.

In every language upon earth,
On every shore, o'er every sea,
I give my name immortal birth
And kept my spirit with the free.

Please turn the page quietly.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTIETH STUDENT RECITAL
Oboe Students of Richard Woodhams
Monday, April 21 at 8 p.m.
Field Concert Hall

◆

***Le montagnard*, Op.34** — Napoléon Coste (1805–83)
Divertissement: Pastoral
Rondeau

Evan Ocheret, oboe
Jiyeon Kim, guitar

Sonata in C minor, RV 53 — Antonio Vivaldi (1678–1741)
Adagio
Allegro
Andante
Allegro

William Welter, oboe
Bryan Anderson, harpsichord

Cantata No.202, Johann Sebastian Bach
Weichet nur, betrübte Schatten (1685–1750)

Aria: "Weichet nur, betrbte Schatten"
Recitative: "Und dieses ist das Glücke"
Aria: "Sich ben im Lieben""
Recitative: "So sei das Band der keuschen Liebe"
Aria (Gavotte): "Sehet in Zufriedenheit"

Sarah Shafer, soprano
Corbin Stair, oboe
Laura Park, violin
Gergana Haralampieva, violin
Shuangshuang Liu, viola
Oliver Aldort, cello
Bryan Anderson, harpsichord

INTERMISSION

Quartet for Oboe, Violin, Cello, and Piano Bohuslav Martinů
(1890–1959)

Moderato poco allegro
Adagio—Andante (poco moderato)—Poco allegro

Joshua Lauretig, oboe
Anna Filochowska, violin
Youna Choi, cello
Thomas Sheehan, piano

Drei Romanzen, Op. 22 — Clara Schumann (1819–96)

No. 1 in D-flat major: Andante molto
No. 2 in G minor: Allegretto
No. 3 in B-flat major: Leidenschaftlich schnell

Alexander Vvedenskiy, oboe
Elena Jivaeva, piano

◆

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NEXT STUDENT RECITALS

Harp Students of Elizabeth Hainen and Judy Loman
Tuesday, April 22 at 8 p.m.
Field Concert Hall

Bach — **Suite in E minor for Lute, BWV 996** (transc. Jamet)
JiHyun Wu, harp

Berlioz — **"A Ball" from *Symphonie Fantastique*, Op. 14** (arr. Erickson)

Debussy — **Selections from Preludes, Book I** (arr. Salzedo)

Salzedo — ***Chanson dans la nuit***
JiHyun Wu, harp
Elizabeth White Clark, harp
Anna Odell, harp
Elizabeth Hainen, harp

Ravel — **Introduction et allegro**
Anna Odell, harp
Lydia Roth, flute
Slavko Popovic, clarinet
Abigail Fayette, violin
Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Chen Cao, cello

Spring Chamber Music Festival
Wednesday, April 23 at 12:45 p.m.
St. Marks Church

Brahms	**Trio No. 1 in B major, Op. 8** Katya Poplyansky, violin Oliver Aldort, cello Andrew Hsu, piano
Seyfried	**"If"** Ashley Milanese, soprano Sheridan Seyfried, piano

Graduation Recital—Sarah Boxmeyer, horn
Wednesday, April 23 at 8 p.m.
Field Concert Hall

Heiden	**Sonata for Horn and Piano**
Saint-Saëns	***Romance*, Op. 36** Sarah Boxmeyer, horn Michelle Cann, piano
Mozart	**Quintet in E-flat major, K. 407** Sarah Boxmeyer, horn Alexandra Switala, violin Hyeri Shin, viola Daniel Hanul Lee, viola Chen Cao, cello
Reinecke	**Trio in A minor, Op. 188** Joshua Lauretig, oboe Sarah Boxmeyer, horn Michelle Cann, piano

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FIRST STUDENT RECITAL
Harp Students of Elizabeth Hainen and Judy Loman
Tuesday, April 22 at 8 p.m.
Field Concert Hall

◆

Suite in E minor for Lute, BWV 996 — Johann Sebastian Bach (1685–1750)
Transc. Marie-Claire Jamet

- Prélude
- Allemande
- Courante
- Sarabande
- Bourée
- Gigue

JiHyun Wu, harp

Forgotten Lyres, Dissonant Strings — Michael McMillan (b. 1986)

Laura Park, violin
Jean Kim, cello
Elizabeth White Clark, harp

Introduction et allegro — Maurice Ravel (1875–1937)

Anna Odell, harp
Lydia Roth, flute
Slavko Popovic, clarinet
Abigail Fayette, violin
Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Chen Cao, cello

Chanson dans la nuit — Carlos Salzedo (1885–1961)

Preludes, Book I — Claude Debussy (1862–1918)
Arr. Carlos Salzedo
Danseuses de Delphes
Voiles

"A Ball" from *Symphonie Fantastique*, Op. 14 — Hector Berlioz (1803–69)
Arr. Ron Erickson

JiHyun Wu, harp
Elizabeth White Clark, harp
Anna Odell, harp
Elizabeth Hainen, harp

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Chen Cao, from Beijing, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Elizabeth Hainen, the Maryjane Mayhew Barton Chair in Harp Studies

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Jean Kim, from Sleepy Hollow, N.Y., is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Yoshihiko Nakano, from New York, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Anna Odell, from McLean, Va., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Lydia Roth, from Grand Rapids, Mich., is a student of Jeffrey Khaner and entered Curtis in 2013.

JiHyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Elizabeth Hainen, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Wednesday, April 23 at 12:45 p.m.
Saint Mark's Church

Brahms	**Trio No. 1 in B major, Op. 8** Katya Poplyansky, violin Oliver Aldort, cello Andrew Hsu, piano
Seyfried	**"If"** Ashley Milanese, soprano Sheridan Seyfried, piano

Graduation Recital—Sarah Boxmeyer, horn
Wednesday, April 23 at 8 p.m.
Field Concert Hall

Heiden	**Sonata for Horn and Piano**
Saint-Saëns	***Romance*, Op. 36** Sarah Boxmeyer, horn Michelle Cann, piano
Mozart	**Quintet in E-flat major, K. 407** Sarah Boxmeyer, horn Alexandra Switala, violin Hyeri Shin, viola Daniel Hanul Lee, viola Chen Cao, cello
Reinecke	**Trio in A minor, Op. 188** Joshua Lauretig, oboe Sarah Boxmeyer, horn Michelle Cann, piano

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CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL

Wednesday, April 23 at 12:45 p.m.
Saint Mark's Church

"If" — Sheridan Seyfried ('07)
b. 1984

Ashley Milanese, soprano
Sheridan Seyfried, piano

Commissioned by the Curtis Institute of Music in honor of Charles and Judith Freyer, whose extraordinary support as Chairman's Performance Circle members of the Curtis Annual Fund ensures the school fulfills its mission to educate and train gifted young artists from around the world

Trio No. 1 in B major, Op. 8 — Johannes Brahms
(1833–97)

Allegro con moto
Scherzo: Allegro molto
Adagio non troppo
Finale: Allegro molto agitato

Katya Poplyansky, violin
Oliver Aldort, cello
Andrew Hsu, piano

◆

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Saint Mark's Church

PERFORMERS

Oliver Aldort, from Lastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of David Ludwig and entered Curtis in 2008.

Ashley Milanese, from New Orleans, is a student of Marlena Kleinman Malas and entered Curtis in 2013.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Sheridan Seyfried (Composition '07)

COACHES

The Brahms trio was coached by Ignat Solzhenitsyn (Piano and Conducting '95 , faculty, and Steven Tenenbom (Viola '79), strings chamber music coordinator.

NEXT AFTERNOON RECITALS

Friday, April 25 at 12:45 p.m.
Saint Mark's Church

Messiaen	***Messe de la Pentecôte***
	Bryan Anderson, organ
Piazzolla	***Four, for Tango***
	Katya Poplyansky, violin
	Lifan Zhu, violin
	Sung Jin Lee, viola
	Summer Hu, cello

Graduation Recital—Louis Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

Bach	**Suite in E minor for Lute, BWV 996**
Regondi	**Introduction et caprice, Op. 23**
Ponce	**Theme, Variations, and Finale**
Matiegka	**Selections from *Vingt-quatre petites pièces progressives pour la guitare*, Op. 20**
	Louis Xavier Barrette, guitar
Piazzolla	***Histoire du tango***
	Brendan Dooley, flute
	Louis Xavier Barrette, guitar

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CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL
Wednesday, April 23 at 12:45 p.m.
Saint Mark's Church

"If"

Music Sheridan Seyfried—Text by Rudyard Kipling

If you can keep your head when all about you
  Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
  But make allowance for their doubting too;
If you can wait and not be tired by waiting,
  Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
  And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
  If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
  And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
  Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
  And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
  And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
  And never breathe a word about your loss;
If you can force your heart and nerve and sinew
  To serve your turn long after they are gone,
And so hold on when there is nothing in you
  Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
  Or walk with Kings—nor lose the common touch.
If neither foes nor loving friends can hurt you,
  If all men count with you, but none too much;
If you can fill the unforgiving minute
  With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
  And—which is more—you'll be a Man, my son!

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-SECOND STUDENT RECITAL
Graduation Recital—Sarah Boxmeyer, horn
Wednesday, April 23 at 8 p.m.
Field Concert Hall

◆

Sonata for Horn and Piano — Bernhard Heiden (1910–2000)
- Moderato
- Tempo di Minuetto
- Rondo: Allegretto

Sarah Boxmeyer, horn
Michelle Cann, piano

Trio in A minor, Op. 188 — Carl Reinecke (1824–1910)
- Allegro moderato
- Scherzo: Molto vivace
- Adagio
- Finale: Allegro ma non troppo

Joshua Lauretig, oboe
Sarah Boxmeyer, horn
Michelle Cann, piano

INTERMISSION

***Romance*, Op. 36** — Camille Saint-Saëns (1835–1921)

Sarah Boxmeyer, horn
Michelle Cann, piano

Quintet in E-flat major, K. 407 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Andante
Allegro

Sarah Boxmeyer, horn
Alexandra Switala, violin
Hyeri Shin, viola
Daniel Hanul Lee, viola
Chen Cao, cello

◆

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PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010. Sarah is the Louisa Knapp Curtis Fellow.

Chen Cao, from Beijing, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013.

Joshua Lauretig, from Beachwood, Ohio, is a student of Richard Woodhams and entered Curtis in 2012.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Michelle Cann (Piano '13)

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NEXT STUDENT RECITALS

Graduation Recital—Sarah Shafer, soprano
Thursday, April 24 at 8 p.m.
Field Concert Hall

Works by Barber, Mozart, Schubert, and Strauss

Spring Chamber Music Festival
Friday, April 25 at 12:45 p.m.
Saint Mark's Church

Works by Messiaen and Piazzolla

Residency Recital—Andrés Díaz, cello
Friday, April 25 at 8 p.m.
Gould Rehearsal Hall

Works by Dun, Wang, and Yi

Residency Recital—Andrés Díaz, cello
Saturday, April 26 at 8 p.m.
Field Concert Hall

Works by Prokofiev, Schnittke, and Shostakovich

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CURTIS
INSTITUTE OF MUSIC

2013-14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-THIRD STUDENT RECITAL
Graduation Recital—Sarah Shafer, soprano
Thursday, April 24 at 8 p.m.
Field Concert Hall

◆

"Im Frühling," D. 882 — Franz Schubert
"Die junge Nonne," D. 828 — (1797–1828)
"Du bist die Ruh," D. 776
***Suleika II*: "Ach um deine feuchten Schwingen," D. 717**

"Ständchen", Op. 17 No. 2 — Richard Strauss
"Ich schwebe," Op. 48, No. 2 — (1864–1949)
"Du meines Herzens Krönelein", Op. 21, No. 2
"Schlagende Herzen", Op. 29, No. 2

Sarah Shafer, soprano
Mikael Eliasen, piano

"Der Hirt auf dem Felsen," D. 965 — Schubert

Sarah Shafer, soprano
Stanislav Chernyshev, clarinet
Mikael Eliasen, piano

INTERMISSION

"Bella mia fiamma ... Resta, o cara," K. 528 — Wolfgang Amadeus Mozart (1756–91)

***Hermit Songs*, Op. 29** — Samuel Barber ('34) (1910–81)

At Saint Patrick's Purgatory
Church Bell at Night
Saint Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

Sarah Shafer, soprano
Mikael Eliasen, piano

◆

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PERFORMERS

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006. Sarah is the Alfred Greenberg Memorial Fellow.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Mikael Eliasen, artistic director of the Curtis Opera Theatre and the Hirsig Family Head-of-Department Chair in Vocal Studies

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Spring Chamber Music Festival
Friday, April 25 at 12:45 p.m.
Saint Mark's Church

Works by Messiaen and Piazzolla

Residency Recital—Andrés Díaz, cello
Friday, April 25 at 8 p.m.
Gould Rehearsal Hall

Works by Dun, Wang, and Yi

Residency Recital—Andrés Díaz, cello
Saturday, April 26 at 8 p.m.
Field Concert Hall

Works by Prokofiev, Schnittke, and Shostakovich

Curtis Symphony Orchestra, Kensho Watanabe, conductor
Sunday, April 27 at 3 p.m.
Gould Rehearsal Hall

Works by Dalbavie, Prokofiev, and Schumann

Limited seating available

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FOURTH STUDENT RECITAL
Residency Recital—Andrés Díaz, cello
Friday, April 25 at 8 p.m.
Gould Rehearsal Hall

◆

Sound of The Five — Chen Yi (b. 1953)

Echoes of the Set Bells
Flower Drums in Dance
Lusheng Ensemble
Romance of Hsiao and Ch'in

Andres Díaz, cello
Stephen Waarts, violin
Laura Park, violin
Daniel Hanul Lee, viola
Arlen Hlusko, cello

Rhapsody — Xi Wang (b. 1978)

Andres Díaz, cello

Elegy: Snow In June Tan Dun
(b. 1957)

Andres Díaz, cello
Ted Babcock, percussion
Neil Rao, percussion
Yibing Wang, percussion
Shiqi Zhong, percussion

◆

Tonight's program will be performed without intermission.
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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Neil Rao, from Louisville, Ky., is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Yibing Wang, from Shanghai, China, is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Shiqi Zhong, from Nanjing, China, is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Andres Díaz, artist in residence

If students study with more than one faculty member, their teachers are listed alphabetically.

ARTIST IN RESIDENCE

Since winning first prize in the 1986 Naumburg International Cello Competition, **Andrés Diaz** has exhilarated both critics and audiences with his intense and charismatic performances. He has earned exceptional reviews for his "strongly personal interpretive vision" (*New York Times*) and his "bold and imaginative" playing (*Boston Globe*) and was awarded the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music in 1998. He has appeared with the Atlanta, American, Chicago, Milwaukee, National, Rochester, and Seattle symphonies; and the Boston Pops and Esplanade orchestras. Among the highlights of Mr. Diaz's recent seasons are tours of Taiwan, Hong Kong, Korea, Japan, Hawaii, and Canada performing in recital and with orchestra; appearances in Chile, Venezuela, Argentina, the Dominican Republic; a series of concerts in the Soviet Union where he performed as soloist with Russia's Saratov Symphony in Saratov and Moscow; and a tour of the major cities in New Zealand with the New Zealand Chamber Orchestra.

Andres Diaz's debut solo recording on MusicMasters of works by Manuel de Falla and Robert Schumann with pianist Samuel Sanders was acclaimed by the *Boston Globe* as "strong and subtle; everything Diaz does has personality and, better than that, character." On the Dorian label, the two artists have also released Brahms's Sonatas for Piano and Cello; *Russian Romantics*, a compilation of short Russian works; and most recently *American Visions*, featuring works by Barber, Bernstein and Foote. Mr. Diaz's most recent release features the six Bach suites on the Azica Records label.

Mr. Diaz holds the Koerner Chair in Cello at the Glenn Gould School of the Royal Conservatory of Music in Toronto.

NEXT STUDENT RECITALS

Residency Recital—Andrés Díaz, cello
Saturday, April 26 at 8 p.m.
Field Concert Hall

Works by Prokofiev, Schnittke, and Shostakovich

Fellowship Recital—Kensho Watanabe, conductor
Curtis Symphony Orchestra
Sunday, April 27 at 3 p.m.
Gould Rehearsal Hall

Works by Dalbavie, Prokofiev, and Schumann

Limited seating available

Graduation Recital—Louis-Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Matiegka, Piazolla, Ponce, and Regondi

Student Recital Series
Monday, April 28 at 8 p.m.
Field Concert Hall

Works by Beethoven, Bruch, and Mozart

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FIFTH STUDENT RECITAL
Residency Recital—Andrés Díaz, cello
Saturday, April 26 at 8 p.m.
Field Concert Hall

◆

Sonata in D minor, Op. 40 — Dmitri Shostakovich (1906–75)

Allegro non troppo
Allegro
Largo
Allegro

Timotheos Petrin, cello
Wei Luo, piano

Sonata No. 1 for Cello and Piano — Alfred Schnittke (1934–98)

Largo
Presto
Largo

John-Henry Crawford, cello
Elena Jivaeva, piano

INTERMISSION

Sonata in C major, Op. 119 Sergey Prokofiev

Andante grave—Moderato animato—Allegro moderato (1891–1953)

Moderato—Andante dolce

Allegro ma non troppo—Andantino

Youna Choi, cello

Micah McLaurin, piano

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PERFORMERS

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Micah McLaurin, from Charleston, S.C., is a student of Jonathon Biss and Robert McDonald and entered Curtis in 2013.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Elena Jivaeva, staff pianist

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ARTIST IN RESIDENCE

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Mr. Diaz holds the Koerner Chair in Cello at the Glenn Gould School of the Royal Conservatory of Music in Toronto.

NEXT STUDENT RECITAL

Fellowship Recital—Kensho Watanabe, conductor
Curtis Symphony Orchestra
Sunday, April 27 at 3 p.m.
Gould Rehearsal Hall

Works by Dalbavie, Prokofiev, and Schumann

Limited seating available

Graduation Recital—Louis-Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Matiegka, Piazolla, Ponce, and Regondi

Student Recital Series
Monday, April 28 at 8 p.m.
Field Concert Hall

Works by Beethoven, Bruch, and Mozart

Student Recital Series
Tuesday, April 29 at 8 p.m.
Field Concert Hall

Works by Bach, Berg, and Fuchs

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-SIXTH STUDENT RECITAL
Fellowship Recital—Kensho Watanabe, conductor
Sunday, April 27 at 3 p.m.
Gould Rehearsal Hall

◆

Flute Concerto — Marc-André Dalbavie (b. 1961)

Patrick Williams, flute
Curtis Symphony Orchestra
Kensho Watanabe, conductor

Concerto in A minor, Op. 129 — Robert Schumann (1810–56)

Nicht zu schnell—
Langsam —
Sehr lebhaft

Tessa Seymour, cello
Curtis Symphony Orchestra
Kensho Watanabe, conductor

INTERMISSION

Concerto No.3 in C major
for Piano and Orchestra, Op. 2

Sergey Prokofiev
(1891–1953)

Andante—Allegro
Andantino
Allegro ma non troppo

George Xiaoyuan Fu, piano
Curtis Symphony Orchestra
Kensho Watanabe, conductor

◆

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CONDUCTOR

Kensho Watanabe, from Greenwich, Conn., is the Rita E. Hauser Conducting Fellow and entered Curtis in 2010.

PERFORMERS

George Xiaoyuan Fu, from Frederick, Md., is a student of Meng-Chieh Liu and entered Curtis in 2013.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

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CURTIS SYMPHONY ORCHESTRA

Violin
Yu-Ting Chen
Timmy Chooi
Gergana Haralampieva
Abigail Fayette, concertmaster
Anna Filochowska
Nadir Khashimov
Haram Kim
Ye-Rang Kim
Zeyu Victor Li
Christine Lim
Hyun Jae Lim
Laura Park
Katya Poplyansky
Marié Rossano
Ji-Won Song

Viola
En Chi Cheng
Born Lau
Alex Link
Hyeri Shin
Zsche Chuang Rimbo Wong
Mengwen Zhao

Cello
Oliver Aldort
Chen Cao
Rainer Eudeikis
Arlen Hlusko
Andres Sanchez
Tessa Seymour

Double Bass
Xavier Foley
Ethan Jodziewicz
Robin Kesselman

Flute
Niles Watson
Patrick Williams
Moonyoung Yoon

Oboe
Evan Ocheret
Corbin Stair
Alexander Vvedenskiy

Clarinet
Samuel Boutris
Slavko Popovic

Bassoon
Wade Coufal
Sarah Tako

Horn
Sarah Boxmeyer
Eric Huckins
Austin Larson
Kyle Wilbert

Trumpet
Noah Dugan
Steven Franklin
Nozomi Imamura

Trombone
Joseph Chen
Daniel Schwalbach
Alexander Walden

Harp
Anna Odell

Timpani and Percussion
Ted Babcock
Won Suk Lee
Neil Rao
Yibing Wang

CURTIS
INSTITUTE OF MUSIC

NEXT STUDENT RECITALS

Graduation Recital—Louis-Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Matiegka, Piazolla, Ponce, and Regondi

Student Recital Series
Monday, April 28 at 8 p.m.
Field Concert Hall

Works by Beethoven, Bruch, and Mozart

Student Recital Series
Tuesday, April 29 at 8 p.m.
Field Concert Hall

Works by Bach, Berg, and Fuchs

Spring Chamber Music Festival
Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Bizet, Bruch, Kamen, Maimets, Renwick, and Tull

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CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL

Friday, April 25 at 12:45 p.m.
Saint Mark's Church

Four, for Tango — Astor Piazzolla (1921–92)

Katya Poplyansky, violin
Lifan Zhu, violin
Sung Jin Lee, viola
Summer Hu, cello

Messe de la Pentecote — Olivier Messiaen (1908–92)

Entrée (Les langues de feu)
Offertoire (Les choses visibles et invisibles)
Consécration (Le don de Sagesse)
Communion (Les oiseaux et les sources)
Sortie (Le vent de l'Esprit)

Bryan Anderson, organ

◆

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Saint Mark's Church.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein and entered Curtis in 2009.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Summer Hu (Cello '12)

NEXT AFTERNOON RECITALS

Graduation Recital Louis Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

Bach	**Suite in E minor for Lute, BWV 996**
Matiegka	**Selections from *Vingt-quatre petites pièces progressives pour la guitare*, Op. 20**
Ponce	**Theme, Variations, and Finale**
Regondi	**Introduction et caprice, Op. 23**
	Louis Xavier Barrette, guitar
Piazzolla	***Histoire du tango***
	Brendan Dooley, flute
	Louis Xavier Barrette, guitar

Spring Chamber Music Festival
Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Bach	**Fantasy in C major, BWV 570,** (arr. Rosenthal)
Bizet	***Carmen Suite*** (arr. Mills)
Kamen	**Quintet**
Renwick	**Dance**
Tull	***Exhibition***
	Tessa Ellis, trumpet
	Noah Dugan, trumpet
	Eric Huckins, horn
	Alexander Walden, trombone
	Blair Bollinger, bass trombone
Bruch	***Kol nidrei,*** Op. 47 (arr. Eger)
	Sarah Boxmeyer, horn
	Jungeun Kim, piano
Maimets	***unusta IV***
	Ren Martin-Doike, viola

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CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL

Graduation Recital Louis-Xavier Barrette, guitar
Monday, April 28 at 12:45 p.m.
Saint Mark's Church

***Vingt-quatre petites pièces progressives pour la guitare*, Op. 20** — Wenzel Matiegka (1773–1830)
- No. 6
- No 10

Suite in E minor for Lute, BWV 996 — Johann Sebastian Bach (1685–1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourée
- Gigue

Louis-Xavier Barrette, guitar

Histoire du tango — Astor Piazzolla (1921–92)
- Bordel 1900
- Cafe 1930
- Night-club 1960

Brendan Dooley, flute
Louis-Xavier Barrette, guitar

BRIEF PAUSE

Theme, Variations, and Finale — Manuel M. Ponce (1882–1948)

Introduction et caprice, Op. 23 — Giulio Regondi (1822–72)

Louis-Xavier Barrette, guitar

◆

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Saint Mark's Church.

PERFORMERS

Louis-Xavier Barrette, from Quebec, is a student of David Starobin and Jason Vieaux and entered Curtis in 2012. Louis Xavier is the Jill and Sheldon Bonovitz Annual Fellow.

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

NEXT AFTERNOON RECITALS

Spring Chamber Music Festival
Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Bizet, Bruch Kamen, Maimets, Renwick, and Tull

Graduation Recital—Diana Wensley, trumpet
Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Works by Barber, Eben, Marcello, and Sampson

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-SEVENTH STUDENT RECITAL
Monday, April 28 at 8 p.m.
Field Concert Hall

◆

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756–91)

Allegro aperto
Adagio
Rondo: Tempo di menuetto

Anna Filochowska, violin
Jungeun Kim, piano

Sonata No. 26 in E-flat major, Op. 81a ("Les adieux") — Ludwig van Beethoven (1770–1827)

Les adieux: Adagio—Allegro
L'absence: Andante espressivo
Le retour: Vivacissimamente

Ying Li, piano

INTERMISSION

Eight Pieces, Op. 83 — Max Bruch (1838–1920)

Andante con moto
Allegro con moto
Rumänische Melodie: Andante
Nachtgesang: Andante con moto
Allegro vivace, ma non troppo

Slavko Popovic, clarinet
Born Lau, viola
Chelsea Wang, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Bruch was coached by Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies and president, and Meng-Chieh Liu (Piano '93), faculty.

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PERFORMERS

Anna Filochowska, from Warsaw, Poland, is a student of Aaron Rosand and entered Curtis in 2013.

Born Lau, from Hong Kong, is a student of Roberto Díaz and entered Curtis in 2012.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Student Recital Series
Tuesday, April 29 at 8 p.m.
Field Concert Hall

Works by Bach, Berg, and Fuchs

Spring Chamber Music Festival
Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Bizet, Bruch Kamen, Maimets, Renwick, and Tull

Guitar students of David Starobin and Jason Vieaux
Wednesday, April 30 at 8 p.m.
Field Concert Hall

Works by Bland, Crumb, Reich, and Rochberg

Student Recital Series
Thursday, May 1 at 8 p.m.
Field Concert Hall

Works by Hindemith, Liszt, Tartini, and Wieniawski

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-EIGHTH STUDENT RECITAL
Tuesday, April 29 at 8 p.m.
Field Concert Hall

◆

Suite No. 2 in D minor for Solo Cello, BWV 1008 — Johann Sebastian Bach (1685–1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Menuet
- Gigue

Ren Martin-Doike, viola

Piano Sonata, Op. 1 — Alban Berg (1885–1935)

Yijia Wang, piano

Concerto in A minor, Op. 82 — Alexander Glazunov (1865–1936)

Moderato
Andante
Allegro

Marié Rossano, violin
Jungeun Kim, piano

Tonight's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Yijia Wang, from Shanghai, China, is a student of Meng-Chieh Liu and entered Curtis in 2013.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Spring Chamber Music Festival
Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Works by Bach, Bizet, Bruch Kamen, Maimets, Renwick, and Tull

Guitar Students of David Starobin and Jason Vieaux
Wednesday, April 30 at 8 p.m.
Field Concert Hall

Works by Bland, Crumb, Reich, and Rochberg

Student Recital Series
Thursday, May 1 at 8 p.m.
Field Concert Hall

Works by Hindemith, Liszt, Tartini, and Wieniawski

Graduation Recital—Diana Wensley, trumpet
Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Works by Barber, Eben, Marcello, and Sampson

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS OPERA THEATRE

Thursday, May 1—Saturday May 3 at 7:30 p.m
Sunday, May 4 at 2:30 p.m.
Prince Music Theater

Curtis Opera Theatre
Curtis Symphony Orchestra
Ari Pelto, conductor
Kevin Hourigan, stage director

Rossini ***La Cenerentola***

Single tickets: $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL

Wednesday, April 30 at 12:45 p.m.
Saint Mark's Church

Fantasy in C major, BWV 570 — Johann Sebastian Bach (1685–1750)
Arr. Irving Rosenthal

Exhibition — Fisher Tull (1934–94)
- Allegro
- Lament
- Frolic
- Waltz
- Ballad
- Finale

Quintet — Michael Kamen (1948–2003)

Carmen Suite — Georges Bizet (1838–75)
Arr. Fred Mills
- Overture
- Habanera—Interlude
- Toreador's Song

Dance — Wilke Renwick (b. 1921)

Tessa Ellis, trumpet
Noah Dugan, trumpet
Eric Huckins, horn
Alexander Walden, trombone
Blair Bollinger, bass trombone

unusta IV — Riho Esko Maimets (b. 1988)

Ren Martin-Doike, viola

Commissioned by the Curtis Institute of Music in honor of Laura and Kenneth Mitchell, whose generous support as Commissioning Circle members of the Curtis Annual Fund ensures the school fulfills its mission to educate and train gifted young artists from around the world.

***Kol nidrei*, Op. 47** Max Bruch
Arr. Joseph Eger (1838–1920)

Sarah Boxmeyer, horn
Jungeun Kim, piano

◆

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Saint Mark's Church.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Noah Dugan, from Scottsdale, Ariz., is a student of David Bilger and entered Curtis in 2012.

Tessa Ellis, from Rochester, N.Y., is a student of David Bilger and entered Curtis in 2013.

Eric Huckins, from Commack, N.Y., is a student of Jeffrey Lang and Jennifer Montone, and entered Curtis in 2011.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

Blair Bollinger (Trombone '86), faculty

Jungeun Kim, director of instrumental accompaniment

NEXT AFTERNOON RECITAL

Graduation Recital—Diana Wensley, trumpet
Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Works by Barber, Eben, Marcello, and Sampson

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-NINTH STUDENT RECITAL
Guitar Students of David Starobin and Jason Vieaux
Wednesday, April 30 at 8 p.m.
Field Concert Hall

◆

The Ghosts of Alhambra — George Crumb (b. 1929)

Alba (Dawn)
Las Seis Cuerdas (The Six Strings)
Danza (Dance)
Paisaje (Landscape)
¡Ay!
Malaguena
Memento

Johnathan McCullough, baritone
Louis-Xavier Barrette, guitar
Neil Rao, percussion

Electric Counterpoint — Steve Reich (b. 1936)

Fast
Slow
Fast

Alec Holcomb, guitar

INTERMISSION

Two Madrigals and a Song — William Bland (b. 1947)

Madrigal 1: "Every Word a Knife"
Madrigal 2: "I Turned Toward You"
Song: "Is"

Sarah Shafer, soprano
Alec Holcomb, guitar
Gideon Whitehead, guitar
Jiyeon Kim, guitar
Louis-Xavier Barrette, guitar
David Starobin, conductor

Serenata d'Estate — George Rochberg ('48) (1918–2005)

Niles Watson, flute
Anna Odell, harp
Jiyeon Kim, guitar
Laura Park, violin
Sung Jin Lee, viola
Timotheos Petrin, cello
David Starobin, conductor

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

CONDUCTOR

David Starobin, Fondation Charidu Chair in Guitar Studies

PERFORMERS

Louis Xavier Barrette, from Quebec, is a student of David Starobin and Jason Vieaux and entered Curtis in 2012.

Alec Holcomb, from Franklin, Tenn., is a student of David Starobin and Jason Vieaux and entered Curtis in 2013.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Sung Jin Lee, from Seoul, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Anna Odell, from McLean, Va., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Neil Rao, from Louisville, Ky., is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2013.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Student Recital Series
Thursday, May 1 at 8 p.m.
Field Concert Hall

Works by Hindemith, Liszt, Tartini, and Wieniawski

Graduation Recital—Diana Wensley, trumpet
Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Works by Barber, Eben, Marcello, and Sampson

Graduation Recital—Luosha Fang, violin
Friday, May 2 at 8 p.m.
Field Concert Hall

Works by Britten, Carter, Chausson, Hsu, and Schubert

Graduation Recital—Wade Coufal, bassoon
Saturday, May 3 at 8 p.m.
Field Concert Hall

Works by Garfield, Koechlin, Piazzolla, Ravel, Saint-Saëns, Schumann, and Vivaldi

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETIETH STUDENT RECITAL
Thursday, May 1 at 8 p.m.
Field Concert Hall

◆

***Souvenir du Rigi*, Op. 38** — Albert Franz Doppler (1821–83)

Moonyoung Yoon, flute
Sarah Boxmeyer, horn
Jungeun Kim, piano

Sonata in G minor ("Devil's Trill") — Giuseppe Tartini (1692–1770)

Larghetto
Allegro energico
Grave—Allegro assai

Yu-Ting Chen, violin
Kate Liu, piano

***Polonaise brillante* No. 1 in D major, Op. 4** — Henryk Wieniawski (1835–80)

Ji-Won Song, violin
Chang-Yong Shin, piano

Rhapsodie espagnole — Franz Liszt (1811–86)

Kate Liu, piano

INTERMISSION

Der Schwanendreher:
Konzert nach alten Volksliedern

Paul Hindemith
(1895–1963)

Zwischen Berg und tiefem Tal
Nun laube, Lindlein, laube—Fugato:
Der Gutzgauch auf dem Zaune saß
Variationen: Seid ihr nicht der Schwanendreher

Ren Martin-Doike, viola
Bryan Anderson, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Doppler was coached by Jennifer Montone, faculty.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Shmuel Ashkenasi and Ida Kavafian, and entered Curtis in 2010.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—Diana Wensley, trumpet
Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Works by Barber, Eben, Marcello, and Sampson

Graduation Recital—Luosha Fang, violin
Friday, May 2 at 8 p.m.
Field Concert Hall

Works by Britten, Carter, Chausson, Hsu, and Schubert

Graduation Recital—Wade Coufal, bassoon
Saturday, May 3 at 8 p.m.
Field Concert Hall

Works by Garfield, Koechlin, Piazzolla, Ravel, Saint-Saëns, Schumann, and Vivaldi

Graduation Recital—Ji Hyun Wu, harp
Saturday, May 4 at 3 p.m.
Field Concert Hall

Works by Bach, Debussy, Hasslmans, Renié, and Tailleferre

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

SPRING 2014

CURTIS OPERA THEATRE

CURTIS
INSTITUTE OF MUSIC

CELEBRATE ANOTHER GREAT SEASON OF THE CURTIS OPERA THEATRE

SAVE THE DATES 2014–15 SEASON

Iolanta (TCHAIKOVSKY)
OCTOBER 9–12, 2014

La Scala di Seta (ROSSINI) and *Gianni Schicchi* (PUCCINI)
NOVEMBER 20–23, 2014

Ariadne auf Naxos (STRAUSS)
MARCH 4, 6, 8, 2015

The Rake's Progress (STRAVINSKY)
MAY 7–10, 2015

Performance venues vary

Learn more at **www.curtis.edu/Season** or call **(215) 893-7902**

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Prince Music Theater
May 1–4, 2014

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Karli Cadel
Cory Weaver

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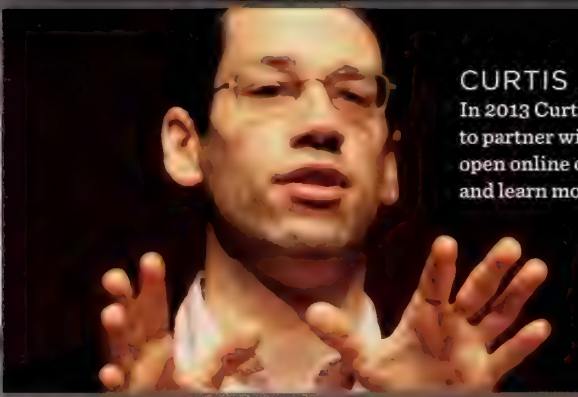

CURTIS AND COURSERA

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IS MADE POSSIBLE BY

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CURTIS OPERA THEATRE

Ari Pelto, *conductor*
Kevin Hourigan, *stage director, based on a concept by William Kerley*
Nick Vaughan, *set and costume designer*
Yi Zhao, *lighting designer*

Thursday	May 1, 2014	7:30 p.m.
Friday	May 2, 2014	7:30 p.m.
Saturday	May 3, 2014	7:30 p.m.
Sunday	May 4, 2014	2:30 p.m.

Prince Music Theater

PRESENTS

La Cenerentola ossia *La bontà in trionfo* (*Cinderella*, or *Goodness Triumphant*)

MUSIC Gioacchino Rossini
LIBRETTO Jacopo Ferretti

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

La Cenerentola runs approximately 2 hours and 45 minutes, including one 20-minute intermission.

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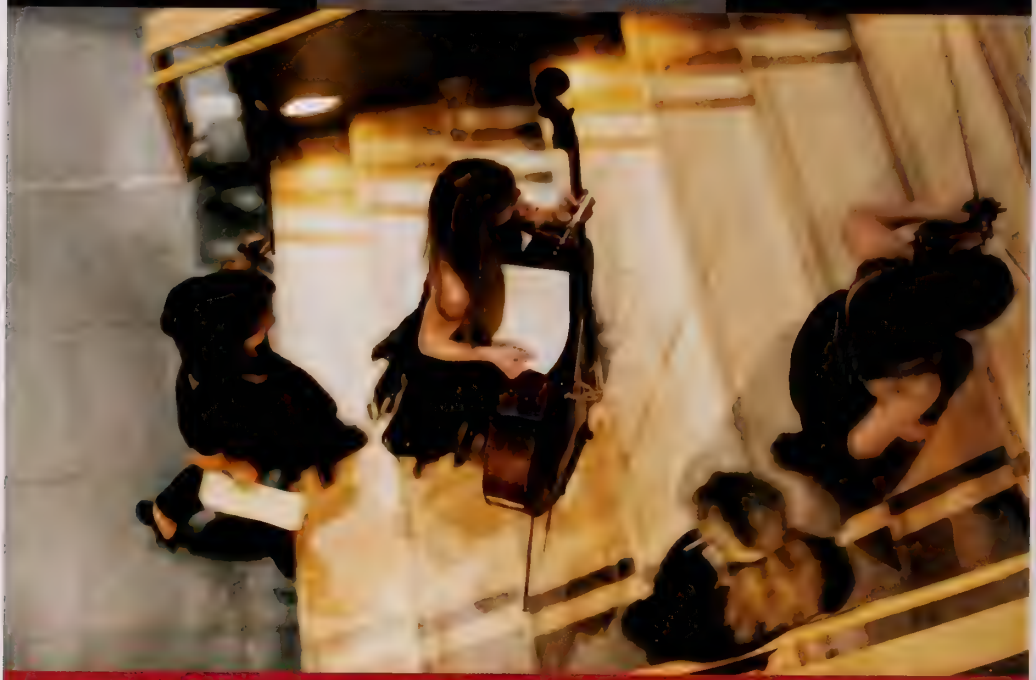
CURTIS ON TOUR



2014–15 Season Highlights

MAY 2014
Paris, Berlin, Spain
Lauren Eberwein, mezzo-soprano
Spencer Lang, tenor
Mikael Eliasen, piano-

JUNE 2014
Berlin
Shannon Lee, violin
Roberto Díaz, viola*-
Angela Park, cello*

JULY 2014
Nantucket; Cape Cod; Rockport, Me.
Elissa Lee Koljonen, violin*
Curtis Chamber Orchestra
Piazzolla and Vivaldi *Four Seasons* and all-Schumann program

JANUARY AND MARCH 2015
Columbia, Md.; Boston; New York City
Curtis quartet in residence
Peter Wiley, cello*-

MARCH 2015
North American tour
Robert Spano, conductor*
Roberto Díaz, viola*-
Curtis Chamber Orchestra
Spano orchestral songs and world premiere of Higdon viola concerto

-faculty *alumni

Details at
www.curtis.edu/CurtisOnTour

CAST AND SYNOPSIS

(in singing order)	MAY 1 AND 3	MAY 2 AND 4
Clorinda	Heather Stebbins	Elena Perroni
Tisbe	Lauren Eberwein	Ashley Robillard
Cinderella	Nian Wang	Lin Shi
Alidoro	Vartan Gabrielian	Andrew Bogard
Don Magnifico	Thomas Shivone	Anthony Reed
Don Ramiro	Mingjie Lei	Spencer Lang
Dandini	Jarrett Ott	Sean Plumb

Chorus
(all performances)
Dennis Chmelensky, Peter Christian*, Terrance Hart*, Bryan Umberto Hoyos*, Ernest Jackson*, Jamez McCorkle, DonLeroy Moralas*, Jamar Rasberry* *guest artist

Supernumeraries
(all performances)
Ashley Milanese, Alize Rozsnyai, Shir Rozzen

SETTING: Hollywood, the present day

ACT ONE

The famous but reclusive film director, Ramiro Prince, is casting for his new movie *The Bride.* He is having no luck in finding the right actress for the lead role, and is just as unlucky in his love life. (When potential partners discover his true identity, they see only dollar signs.)

Ramiro's wise old casting associate, Alidoro, knows that the ideal actress is to be found at the home of the washed-up agent Don Magnifico Barone, whose spoiled elder daughters, Clorinda and Tisbe, have recently found a tacky slice of fame in a lowbrow reality show. Disguising himself as a beggar, Alidoro asks for food at Magnifico's trailer home and is shown great kindness by the downtrodden younger daughter, Cinderella—and great rudeness by her stepsisters.

The exciting casting bulletin is delivered: Ramiro Prince himself will soon arrive to hold auditions. Clorinda and Tisbe are thrilled and rush to tell their father, who is annoyed to be woken from a wonderful dream which he believes foretells that his favorite daughters will win Oscars. They go shopping for new audition outfits.

Following a tip-off from Alidoro, Ramiro arrives, disguised as a humble assistant director. He sees Cinderella and knows that she is perfect for the part. They are immediately drawn to one other. Ramiro's assistant, Dandini, who is pretending to be the great director, arrives with casting associates. All are invited to a party at Ramiro's mansion, where further auditions are to take place. Alidoro reveals that Magnifico has a third daughter who should be under consideration, but is told that she is dead. Cinderella begs her father to take her to the party, but he orders her back to her chores. Ramiro is horrified by her mistreatment.

Alidoro sheds his disguise to reveal to Cinderella that she 'shall go to the ball.' At the party, Dandini is still disguised as Ramiro Prince, and Clorinda and Tisbe vie for his attention. Dandini reports their complete unsuitability to Ramiro, who still wonders

about the missing third sister. A mysterious, veiled woman arrives at the party. Magnifico, Clorinda, and Tisbe refuse to believe that the mystery woman is Cinderella.

A screen test is prepared. Both Clorinda and Tisbe fail miserably.

ACT TWO

Dandini, still in disguise, asks Cinderella if she will audition for the lead in *The Bride* and if, perchance, she has romantic feelings for him. She confesses that she has fallen in love with his assistant director. Ramiro has heard this and is thrilled, but Cinderella says Ramiro must find out who she really is before she can commit to a relationship, and gives him one of a pair of bracelets: he must track down the other. Then she disappears. Dandini reveals his true identity to a horrified Magnifico, who flies into a rage.

Back at the trailer park, Cinderella is a servant again, at the mercy of her stepsisters. In a terrible storm, Ramiro's car breaks down and he seeks refuge there. Cinderella discovers his true identity, and agrees to be cast in the movie. In time *The Bride* is a worldwide success, breaking box-office records. At the Academy Awards ceremony, Cinderella gives a moving speech as she wins the coveted best-actress Oscar. Ramiro has found both his star, and the love of his life, all wrongs are righted, and they all live happily ever after.

PROGRAM NOTES

by Peter Burwasser

Gioacchino Rossini may well have been the sunniest of all of the great composers. Most of the images we have of him show him smiling. Even an 1856 photograph from late in his life by the pioneering French photographer Nadar portrays the 64-year-old man looking his age, but with an unmistakable upward turn of the mouth and a twinkle in his eyes. Since those early photographs required long exposure times, it is not unreasonable to conclude that this was the regular countenance of Rossini.

His music, too, mostly wears a smile. He was capable of writing dark music, but it was not his normal mode of expression. His great autumnal ecclesiastical masterpiece, *Stabat Mater,* was criticized by some for being too jocular for a setting of sacred text. His operatic version of Shakespeare's *Othello* actually has an optional happy ending.

It should not be surprising, then, that Rossini's take on the fairy tale *Cinderella* has a light touch, merely streaked with shadows in order to enhance the humanity of the characters. In one of the most popular of the many versions of this old European story, that of the brothers Grimm, the evil stepsisters mutilate their feet to get them to fit into the glass slipper that the handsome prince uses to identify the mysterious object of his desire. And when Cinderella finally marries the prince, with her stepsisters as maids of honor, her dead mother sends doves down from heaven to pluck out their eyes.

Rossini, along with his librettist Ferretti, did not abide such Teutonic terror. His Cinderella, named Angelina in this telling, is not troubled by coaches turning in pumpkins, and the glass slipper is replaced by a much more sensible bracelet. There is no fairy godmother. This more down-to-earth context reflects a turning point in Rossini's career; *La Cenerentola* would be his last *opera buffa*, and although there are comic parts (notably Angelina's stepfather, Don Magnifico), the main characters are less antic, more flesh-and-blood than the proto-typical Rossini roles in his previous works for the musical stage.

It is remarkable that this opera marked a peak in Rossini's career. He was just 25 years old when he wrote *La Cenerentola* in 1817, and already one of the most famous and successful composers of the time. As was often the case in Italian operatic life in those days, deadlines were ridiculously short, favoring composers who, like Donizetti and Rossini, could write quickly and brilliantly. It also helped to plagiarize one's own work, as Rossini did to a slight degree here. He got the job done in about four weeks.

Ferretti was mortified at the insane pace of the writing, and was sure that the under-rehearsed premiere would doom *La Cenerentola* to failure. The composer, wise before his years, knew better. He assured his librettist that before long "everyone will be in love with it. Impresarios will fight over it and, even more, so will prima donnas." And so it was.

The frenetic pace, though, seems to have brought Rossini eventually to burnout. Although he lived to the age of 76, he retired at age 38, still at the top of his game, with 38 operas to his name. Although various health problems caused him some suffering, Rossini, like so many of his operatic characters, really did live happily ever after.

PRODUCTION CREDITS

Musical Preparation
Danielle Orlando, principal opera coach
Lisa Keller
Susan Nowicki
Donald St. Pierre

Rehearsal Pianists
Lisa Keller
Reese Revak
Donald St. Pierre

Production Stage Manager
Janet Neukirchner

Assistant Stage Manager
Sara Marie Prince

Resident Wardrobe Supervisor
Catherine Blinn

Projected Titles Operator
Reese Revak

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CURTIS OPERA THEATRE PRESENTS

La Cenerentola by Gioacchino Rossini
Thursday May 1, 2014, at 7:30 p.m.
Friday May 2, 2014, at 7:30 p.m.
Saturday May 3, 2014, at 7:30 p.m.
Sunday May 4, 2014, at 2:30 p.m.
Prince Music Theater

Ari Pelto, conductor
Kevin Hourigan, stage director

◆

GUEST ARTISTS

Peter Christian is a graduate of West Chester University, where he studied with Randall Scarlata. Credits include: *Nabucco* (Chorus) for Opera Philadelphia, *Amahl and the Night Visitors* (King Balthazar, Chorus) for Poor Richard's Opera, *Le Nozze di Figaro* (Dr. Bartolo, Chorus) for Delaware Valley Opera Company, and roles for West Chester University Opera Theater. An active composer, Peter has been commissioned by Network for New Music and St. Peter's Church in the Great Valley; and he received an award from the Reading Choral Society in 2013 in recognition of his compositions for choir.

Terrance Hart holds a B.A. in voice from Morgan State University. His recent credits include *Joseph and the Amazing Technicolor Dreamcoat*, *Dr. Dolittle*, and *Hairspray* (Media Theatre); *Faust* and *Idomeneo* (Curtis Opera Theatre); and *Otello*, *Turandot*, *Porgy and Bess*, and *Margaret Garner* (Opera Philadelphia).

Ernest Jackson has appeared in several productions with ConcertOPERA in Philadelphia, including *Die Fledermaus* (Dr. Blind), *Dido and Aeneas* (Sailor), *La Fille du Régiment* (Corporal), *Fra Diavolo* (Lorenzo), and *Carmen* (Dancairo). Other engagements include *Porgy and Bess* (Mingo, Robbins, Nelson) with Opera Delaware; *Otello* (Rodrigo) with Atlantic Coast Opera Festival; *Porgy and Bess* (Funeral Soloist) with Cincinnati Opera; and *Harriet Tubman, When I crossed the line to freedom* (Reverend Sam Green/William Grant Still) with American Opera Projects.

Bryan Umberto Hoyos attended Westminster Choir College and made his operatic debut as Rinuccio in Puccini's *Gianni Schicchi* in 2006. He has played Sancho Panza in *Man of la Mancha,* Jacey Squires in *The Music Man,* and Don Jose in *Carmen*, and made his debut as a soloist in Carnegie Hall with Pacific Opera Company. He has appeared as a soloist with the Westminster Symphonic Choir and the Mendelssohn Club of Philadelphia; and he is a member of the Philadelphia Singers. He appeared as the tenor soloist in Haydn's *Harmoniemesse* with the Academy Chamber Orchestra earlier this season.

DonLeroy Morales is an alumnus of the University of Pennsylvania and the University of Wisconsin–Milwaukee, where he received his Bachelor of Arts and Master of Architecture degrees, respectively. He began his professional singing career in the chorus of the Florentine Opera. He is a member of the Opera Philadelphia chorus and the Philadelphia Singers Chorale. Mr. Morales is a registered architect licensed in Pennsylvania.

Jamar Rasberry graduated from Mount Olive College with a degree in computer information systems. He has performed with the chorus of North Carolina Opera. Recent roles include Pooh-Bah in *The Mikado*, Mr. Green in *Clue*, and the Counsel of the Plaintiff in *Trial by Jury*.

Ari Pelto CONDUCTOR

Ari Pelto is in demand at opera houses, ballet companies, orchestras, and conservatories throughout the United States. After his 2004 début at New York City Opera with Verdi's *La traviata*, he was engaged as a regular guest there, returning for *Madama Butterfly, La bohème,* and *Carmen*. In 2013, he was appointed artistic advisor to Opera Colorado. He also serves as principal guest conductor for Opera Memphis.

Recent operatic highlights include André Previn's *A Streetcar Named Desire* (Virginia Opera), Gounod's *Faust* (Teatro Nacional Sucree, Ecuador), and Mozart's *Don Giovanni* (Opera Colorado). Upcoming engagements include Puccini's *La Rondine* (Oberlin in Italy), *Don Giovanni* (Opera Memphis), Strauss's *Salome* (Virginia Opera) and Stravinsky's *The Rake's Progress* (Portland Opera).

Mr. Pelto works regularly at the country's most prestigious young artist programs. At San Francisco Opera's Merola Program he has conducted *Così fan tutte* and Britten's *Rape of Lucretia*. At Wolf Trap, he led acclaimed new productions of *Le nozze di Figaro* and *Don Giovanni*. He recently premiered new productions of *Figaro* and *Falstaff* at the New National Theatre (Tokyo). For the Curtsi Opera Theatre, he has conducted *The Rake's Progress* and *Don Giovanni*. A regular guest conductor at the Atlanta Ballet, Mr. Pelto recently conducted Jean-Christoph Maillot's acclaimed production of Prokofiev's *Romeo et Juliette*, and collaborated in 2012 with Twyla Tharp on the World Premiere of her first story ballet, *The Princess and the Goblin*.

Kevin Hourigan STAGE DIRECTOR

was the assistant director for Curtis Opera's production of *Dialogues of the Carmelites* earlier this season. He recently directed *Talk to Me about Shame* (New York International Fringe Festival), *Gentlemen of Kentucky* (Dixon Place), and *Magellanica* (Access Theater). He has served as assistant director for Rachel Chavkin (The TEAM's *RoosevElvis*), Nicky Silver, John Jesurun, Mike Donahue, and Laura Savia; and was assistant director for Randy Weiner's immersive spectacle *Queen of the Night*.

Mr. Hourigan was a member of the Williamstown Directing Corps in 2012 and an SDC Observer for CSC's *Caucasian Chalk Circle*. He attends the Yale School of Drama this fall to pursue his MFA in directing.

Nick Vaughan SET AND COSTUME DESIGNER

Based in New York, Nick Vaughan has created sets and costumes for *Il barbiere di Siviglia, La bohème, L'Enfant et les sortileges, Seven Deadly Sins, Il trittico, A Soldier's Tale, Master Peter's Puppet Show, Turn of the Screw, Albert Herring, The Beggar's Opera*, and *The Rape of Lucretia*, all at Lorin Maazel's Castleton Music Festival. Other recent projects include *How to Break and Sounding* (HERE), *Lily's Revenge* (HERE/Taylor Mac), and *The Marriage of Figaro* and *L'Ormindo* (Curtis Opera Theatre). He received the 2005 NYC Fringe award for outstanding set design, the 2005 USITT Oren Parker award for set design, and the Lloyd Weninger award for stage design.

Yi Zhao LIGHTING DESIGNER

Yi Zhao (lighting designer) is a Beijing-born, Paris-raised, and U.S.-educated artist currently based in Brooklyn. Past projects include: *The Garden* (Nichole Canuso Dance Company); Hoi Polloi's *Republic, Beckett Solos* (JACK); *Blown Youth* (Barnard College); *Luz* (La MaMa ETC); *The Hotel Colors* (Bushwick Starr); *Much Ado About Nothing* (McCarter Theatre); *In A Year With 13 Moons* (Yale Repertory Theatre); *The Bakkhai* (Bard College); *The Glass Menagerie* (Theatreworks); *A Doctor in Spite of Himself* (Yale Repertory Theatre and Berkeley Repertory Theatre); Anthony Braxton's *Trillium J* (Tri-Centric Foundation/Roulette); Paola Prestini's *Labyrinth Installation Concertos* (Beth Morrison Projects); and Matthew Suttor's *La Prose du Transsibérien* (Yale University).

Andrew Bogard (Alidoro—May 2 and 4), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Dulcamara), *Rinaldo* (Argante), *Owen Wingrave* (Spencer Coyle), *The Magic Flute* (Sarastro), *I Capuleti e i Montecchi* (Capellio), *Elegy for Young Lovers* (Dr. Wilhelm Reischmann), and *Faust* (Méphistophélès) for the Curtis Opera Theatre; *A Midsummer Night's Dream* (Peter Quince) and *Long Christmas Dinner* (Cousin Brandon) at the Juilliard School; and *Gianni Schicchi* (Simone), *The Crucible* (Reverend Hale), *La bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at the Chautauqua Institution.

Dennis Chmelensky (Chorus), from Berlin, Germany, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include *Dialogues of the Carmelites* (Second Officer) and *L'elisir d'amore* (Chorus) for the Curtis Opera Theatre; and *Boris Godunov* (Fyodor) and *Tosca* (Shepherd Boy) at the Berlin State Opera. He has also performed at the Komische Oper (Berlin) and the Bayreuth Festspielhaus; and recorded a solo CD released by Sony in 2009.

Lauren Eberwein (Tisbe—May 1 and 3), from Calgary, is a mezzo-soprano studying in the voice program with William Stone, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Mother Marie), *L'elisir d'amore* (Chorus), *The Emperor of Atlantis* (The Drummer), *The Magic Flute* (Second Lady), *Dido and Aeneas* (Dido), and *Faust* (Chorus) for the Curtis Opera Theatre; *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera; and, as a soloist, concerts with the Maryland Symphony.

Vartan Gabrielian (Alidoro—May 1 and 3), from Toronto, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Javelinot), *L'elisir d'amore* (Chorus), *The Emperor of Atlantis* (The Loudspeaker), *Rinaldo* (Mago, Eustazio), and *The Magic Flute* (Chorus) for the Curtis Opera Theatre; Masetto in *Don Giovanni* and M. Javelinot in *Dialogues des Carmélites* at the Chautauqua Institution; and the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Spencer Lang (Don Ramiro—May 2 and 4), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Chevalier), *L'elisir d'amore* (Nemorino), *The Emperor of Atlantis* (Harlequin), *Rinaldo* (Goffredo), *Owen Wingrave* (Lechmere), *The Magic Flute* (Monostatos), *The Berlin Requiem* (Ensemble), and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Mingjie Lei (First Officer, Chorus), from Hengyang, China, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include *Dialogues of the Carmelites* (First Officer) and *L'elisir d'amore* (Nemorino) for the Curtis Opera Theatre; *Don Giovanni* (Don Ottavio) for the Banff Centre Opera; *The Ghosts of Versailles* (Leon), *Lucia di Lammermoor* (Arturo), *Die Schöpfung* (Uriel), and *Der Silbersee* (Lottery Agent) for Manhattan School of Music; tenor soloist in Messiah for the Cecilia Chorus of New York; and tenor soloist in *Pulcinella* for Music Academy of the West. He holds a master's degree from Manhattan School of Music and has received awards from Opera Index Inc. and the Mario Lanza, Gerda Lissner, and Kurt Weill foundations.

Jamez McCorkle (Chorus), from New Orleans, is a baritone studying in the voice program with Ruth Falcon, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Chaplain, Marquis de la Force), *L'elisir d'amore* (Belcore), and *The Magic Flute* (Sprecher, Armored Man 2, Chorus) for the Curtis Opera Theatre; and roles for Music Academy of the West, International Vocal Arts Institute, and Loyola University. He was a winner of the 2013 George London Foundation Competition.

Ashley Milanese (Supernumerary), from New Orleans, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Sister Constance), *L'elisir d'amore* (Chorus), and *The Emperor of Atlantis* (Bubikopf) for Curtis Opera Theatre, and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution.

Jarrett Ott (Dandini—May 1 and 3), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Chaplain, Marquis de la Force), *Rinaldo* (Argante), *Owen Wingrave* (Narrator), *The Magic Flute* (Priest, Chorus), *The Berlin Requiem* (Ensemble), *Dido and Aeneas* (Aeneas, Chorus), *I Capuleti e i Montecchi* (Chorus), *Elegy for Young Lovers* (Gregor Mittenhofer), *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; soloist in Curtis On Tour's Asian tour in Fall 2011; and roles for Oberlin in Italy and the Chautauqua Institution.

Elena Perroni (Clorinda—May 2 and 4), from Perth, Australia, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Sister) and *L'elisir d'amore* (Adina) for the Curtis Opera Theatre; *Don Giovanni* (Zerlina) and *L'elisir d'amore* (Giannetta) for the Chautauqua Institution, *Thaïs* (Croblye) at the Manhattan School of Music, and *Dialogues des Carmélites* (Sister Constance) at the Western Australian Academy of Performing Arts.

Sean Michael Plumb (Dandini—May 2 and 4), from Los Angeles, is a baritone studying in the voice program with William Stone, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Thierry), *L'elisir d'amore* (Belcore), *The Emperor of Atlantis* (Emperor Überall), *The Magic Flute* (Papageno), *I Capuleti e i Montecchi* (Chorus), *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Festival d'Aix-en-Provence as a member of the Mozart Residency; at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top*; in the HBO documentary *Renee Fleming: a YoungArts Masterclass*; and with the LA Opera Orchestra at the Grammy Week

2010 Salute to Plácido Domingo. Mr. Plumb was a prize-winner at 2013 the Gerda Lissner Foundation International Vocal Competition.

Anthony Reed (Don Magnifico—May 2 and 4), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Chorus), *L'elisir d'amore* (Dulcamara), *The Emperor of Atlantis* (Death), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; performances with the Wolf Trap Opera Studio, the Johanna Meier Opera Theater Institute, and the University of Wisconsin—Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin—Eau Claire.

Ashley Robillard (Tisbe—May 2 and 4), from Norton, Mass., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Dialogues of the Carmelites* (Sister) and *L'elisir d'amore* (Chorus) for the Curtis Opera Theatre; *L'enfant et les sortileges* (Fire and Owl), Pauline Viardot's *Cinderella* (Fairy Godmother), and Nicholas Reveles's *Sleeping Beauty* (Queen) for Walnut Hill School; and, as a soloist, Honegger's *King David* with the New England Conservatory's Youth Chorale and Youth Philharmonic Orchestra.

Alize Rozsnyai (Supernumerary), from San Diego, is a soprano studying in the opera program with Lorraine Nubar, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Blanche), *L'elisir d'amore* (Adina), *Rinaldo* (Almirena), *The Magic Flute* (Queen), *The Ballad of the Soldier's Wife* (Soloist), *Dido and Aeneas* (Belinda), *Sequenza III* (Soloist), *Elegy for Young Lovers* (Hilda Mack), *Faust* (Chorus), *Apollo e Dafne* (title role), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Indiana University Early Music Institute and the Aspen Music Festival and School.

Shir Rozzen (Supernumerary) from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Mme. de Croissy), *L'elisir d'amore* (Giannetta), *The Magic Flute* (Third Lady), *Dido and Aeneas* (Dido), *Faust* (Marthe), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Forester's Wife, Owl), *Il Signor Bruschino* (Marianna), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Mother Goose), *Il viaggio a Reims* (Delia), *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, the Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Lin Shi (Cenerentola—May 2 and 4), from Shandong, China, is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* Sister Mathilde) and *L'elisir d'amore* (Giannetta for the Curtis Opera Theatre; *La finta giardiniera* (Ramiro) and *Così fan tutte* (Dorabella) for the Festival Aix-en-Provence; *Madama Butterfly* (Suzuki) for Peking State Opera, and roles for the Hochschule für Musik und Theater in Munich, Germany.

Thomas Shivone (Don Magnifico—May 1 and 3), from Fort Worth, Tex., is a bass-baritone studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Dialogues of the Carmelites* (Chorus), *L'elisir d'amore* (Dulcamara), *Rinaldo* (Eustazio), *The Magic Flute* (Speaker), *The Berlin Requiem* (Ensemble),

Dido and Aeneas (Chorus), *I Capuleti e i Montecchi* (Lorenzo), *Elegy for Young Lovers* (Joseph Mauer), *Faust* (Chorus), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), and *Iolanta* (Bertrand).

Heather Stebbins (Clorinda—May 1 and 3), from Wellsville, N.Y., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Dialogues of the Carmelites* (Mme. Lidoine) and *L'elisir d'amore* (Giannetta) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Aspen Opera Theater, and the Juilliard School, including Wolf-Ferrari's *Le Donne Curiose* (Eleonora).

Nian Wang (Cenerentola—May 1 and 3) from Nanjing, China, is a mezzo-soprano studying in the opera program with Daniel Ferro, adjunct faculty. Credits include: *Dialogues of the Carmelites* (Mother Jeanne), *L'elisir d'amore* (Chorus), *Rinaldo* (title role), *Owen Wingrave* (Kate), *The Magic Flute* (Second Lady, Chorus), *Dido and Aeneas* (First Witch, Chorus), *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

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Diana Wensley

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RECITATIVE HARPSICHORD
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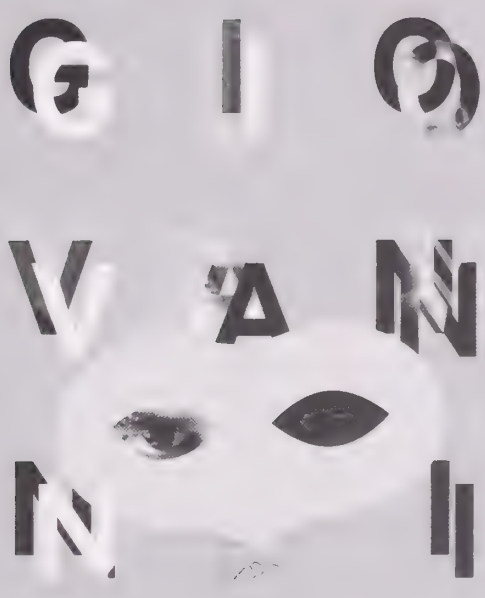

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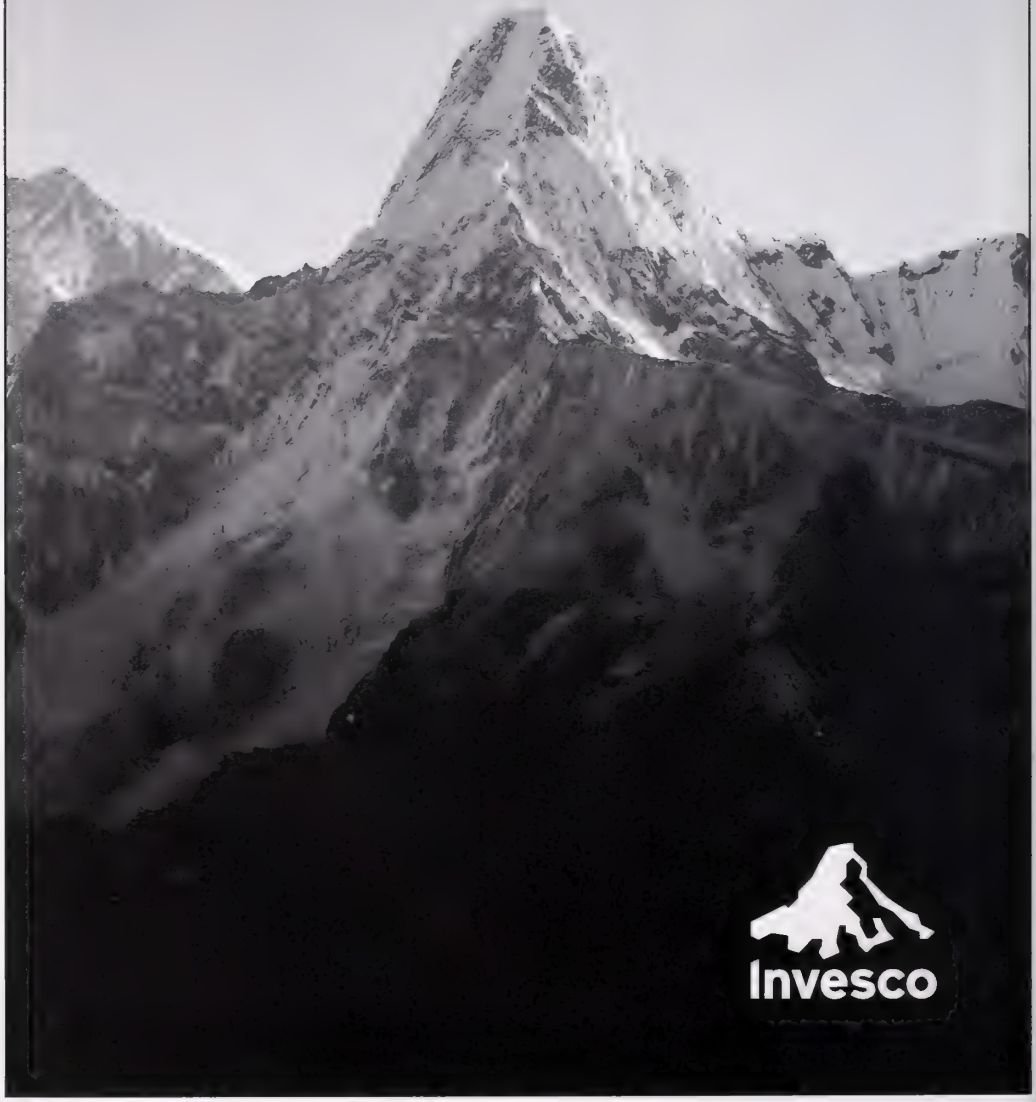

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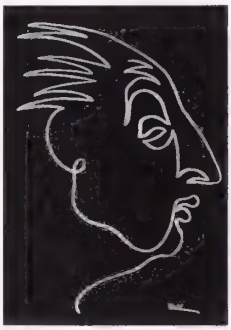

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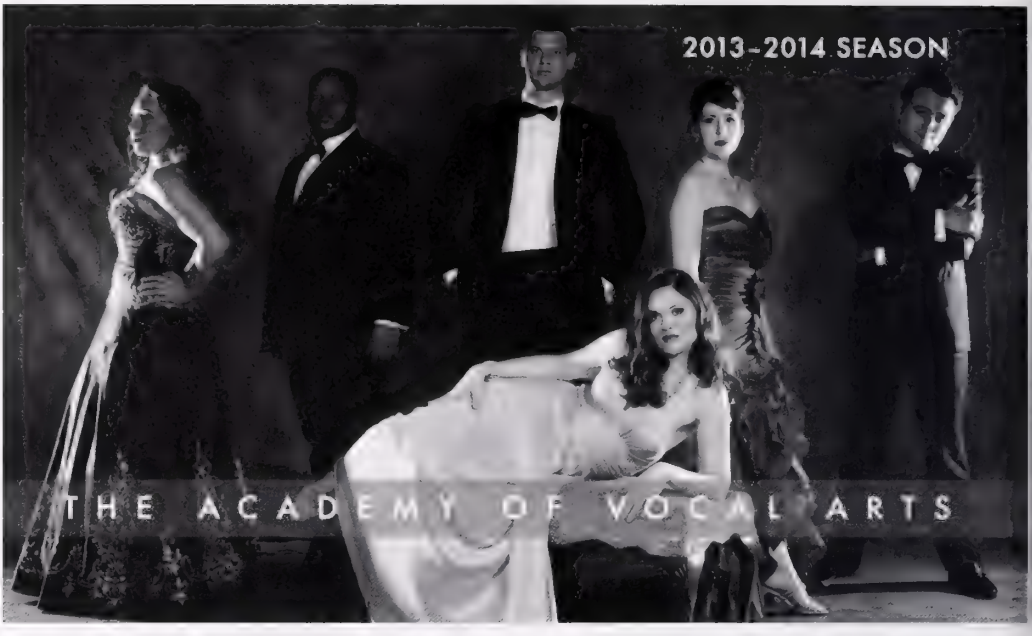

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in honor of the Class of 1998
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in honor of Roberto Díaz* and
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Vera Wilson,
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in memory of Max Aronoff*,
Jascha Brodsky*, and
Efrem Zimbalist
Gabor Winkler
Dara L. Woerdeman and
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The Curtis Institute of Music

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(List complete as of April 16, 2014.)

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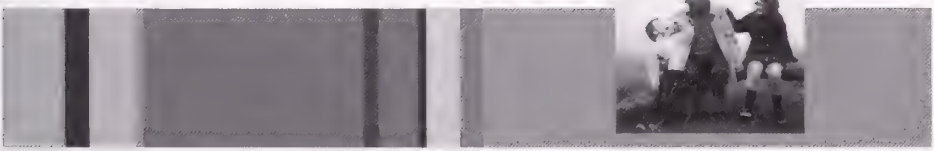

the Curtis Institute of Music

For more information contact
Jim Rowley
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1300 Virginia Drive | Suite 310
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The Edwin B. Garrigues Foundation
The Horace W. Goldsmith Foundation
The Anna-Maria and Stephen Kellen Foundation
The Andrew W. Mellon Foundation
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Italy in US.org

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BETTY AND JIM MATARESE

Dedicated Annual Fund supporters, Jim and Betty have established a charitable remainder trust to endow a faculty chair at Curtis. But their involvement doesn't stop there. Betty serves on the Board of Trustees and they have hosted students from around the world, welcoming them into the Curtis family.

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Curtis is a unique global resource for musical talent, sustained by the foresight and generosity of supporters like Betty and Jim Matarese. For more information about including Curtis in your estate plan, call Charles Sterne, director of planned giving, (215) 717-3126.

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Cooke & Bieler is proud to support the Curtis Institute of Music with the *2012–13 Season Selections from Curtis* CD. Cooke & Bieler is a professional organization dedicated to providing investment counseling services to institutions and families throughout the United States and abroad. The Philadelphia-based firm, founded in 1949, manages assets for a select number of significant clients, which include endowments, foundations, pension plans, and individuals.

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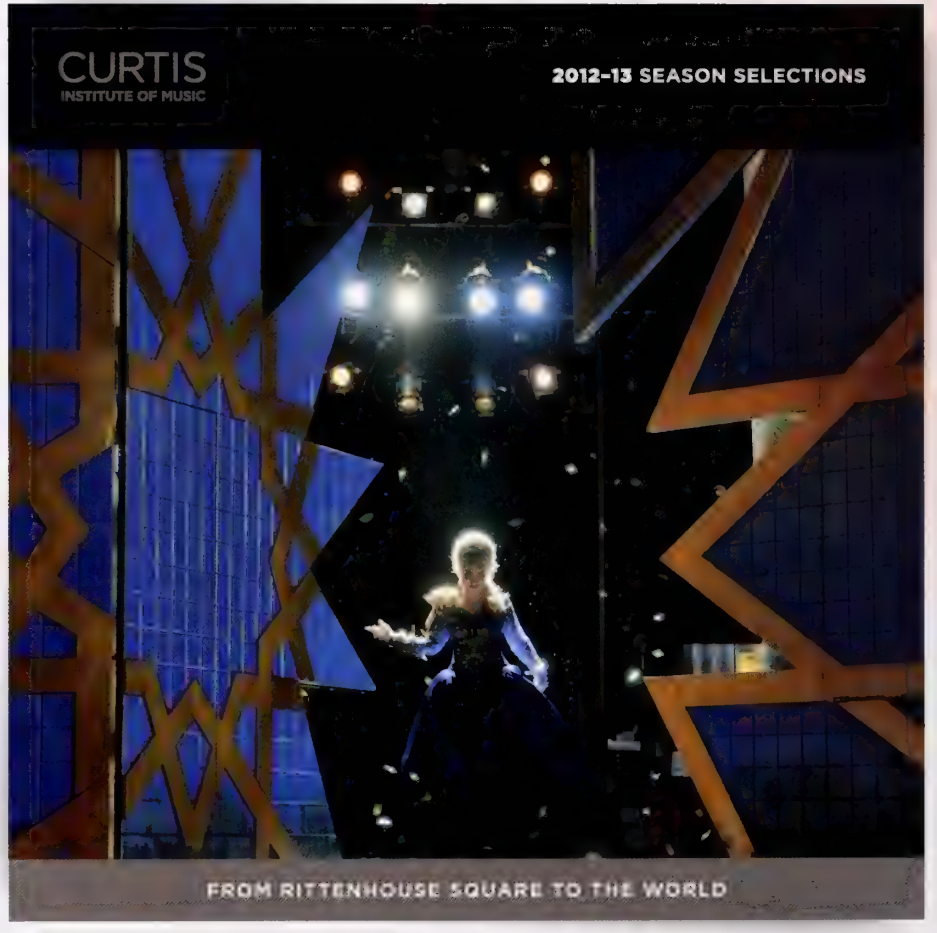

CURTIS
INSTITUTE OF MUSIC

SPRING CHAMBER MUSIC FESTIVAL

Friday, May 2 at 12:45 p.m.
Saint Mark's Church

Concerto in C minor — Alessandro Marcello (1669–1747)

Andante spiccato
Adagio
Presto

Diana Wensley, trumpet
Thomas Sheehan, organ

Morning Music — David Sampson (b. 1951)

Diana Wensley, trumpet
Nozomi Imamura, trumpet
Dana Cullen, horn
Samuel Armstrong, trombone
Lee Jarzembak, tuba

BRIEF PAUSE

"The Daisies," Op. 2, No. 1
"Love at the Door"
"Sure on This Shining Night," Op. 13, No. 3
"The Secrets of the Old," Op. 13, No. 2
"Nocturne," Op. 13, No. 4

Samuel Barber ('34) (1910–81)

Diana Wensley, trumpet
Thomas Sheehan, piano

***Okna, podle Marca Chagalla* (*Windows, after Marc Chagall*)** — Petr Eben (1929–2007)

Modré okno (The Blue Window)
Zelené okno (The Green Window)
Cervené okno (The Red Window)
Zlaté okno (The Golden Window)

Diana Wensley, trumpet
Thomas Sheehan, organ

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Saint Mark's Church.

CURTIS
INSTITUTE OF MUSIC

NINETY-FOURTH STUDENT RECITAL
Deans' Honors Recital, Part One
Friday, May 9 at 5:15 p.m.
Field Concert Hall

The Stars and the Roses
Music by Steven Stucky
Text based on poems by Czesław Miłosz

Happiness
From *King Popiel and Other Poems*

How warm the light! From the glowing bay
The masts like spruce, repose of the ropes
In the morning mist. Where a stream trickles
Into the sea, by a small bridge—a flute,
Farther, under the arch of ancient ruins
You see a few tiny walking figures.
One wears a red kerchief. There are trees,
Ramparts, and mountains at an early hour.

The Sun
From *The World*, in "Rescue"

All colors come from the sun. And it does not have
Any particular color, for it contains them all.
And the whole Earth is like a poem
While the sun above represents the artist.
Whoever wants to paint the variegated world
Let him never look straight up at the sun
Or he will lose the memory of things he has seen.
Only burning tears will stay in his eyes.
Let him kneel down, lower his face to the grass,
And look at light reflected by the ground.
There he will find everything we have lost:
The stars and the roses, the dusks and the dawns.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FIRST STUDENT RECITAL
Graduation Recital—Luosha Fang, violin
Friday, May 2 at 8 p.m.
Field Concert Hall

◆

Suite for Violin and Piano, Op. 6 — Benjamin Britten (1913–76)
- Introduction
- March
- Lullaby
- Waltz

Luosha Fang, violin
Qing Jiang, piano

Four Lauds — Elliott Carter (1908–2012)
- Rhapsodic Musings
- Fantasy: Remembering Roger

Luosha Fang, violin

Fables — Andrew Hsu (b. 1994)
- One-Legged March. Playfully mechanical
- The Face of Death. Darkly
- Dance of the Flowers. Waltz-Tempo
- The Kiss. Slowly, not hurried

Luosha Fang, violin
Qing Jiang, piano

Fantasy in C major, D. 934 — Franz Schubert (1797–1828)

Luosha Fang, violin
Qing Jiang, piano

INTERMISSION

Concerto for Violin, Piano, and String Quartet — Ernest Chausson (1855–99)

Animé
Sicilienne
Grave
Très animé

Luosha Fang, violin
Qing Jiang, piano
Eunice Kim, violin
Katya Poplyansky, violin
Alex Link, viola
Oliver Aldort, cello

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Luosha Fang, from Shanghai, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011. Luosha is the Pamela and James Hill Annual Fellow.

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Qing Jiang, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—Wade Coufal, bassoon
Saturday, May 3 at 8 p.m.
Field Concert Hall

Works by Garfield, Koechlin, Piazzolla, Ravel, Saint-Saëns, Schumann, and Vivaldi

Graduation Recital—Jihyun Wu, harp
Saturday, May 4 at 3 p.m.
Field Concert Hall

Works by Bach, Debussy, Hasslmans, Renié, and Tailleferre

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendars or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-SECOND STUDENT RECITAL
Graduation Recital—Wade Coufal, bassoon
Saturday, May 3 at 8 p.m.
Field Concert Hall

◆

Quartet for Bassoon, Violin, Viola, and Cello — Bernard Garfield (b. 1924)

Allegro con spirito
Andante espressivo
Allegro

Wade Coufal, bassoon
Eunice Kim, violin
Shuangshuang Liu, viola
Rainer Eudeikis, cello

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Wade Coufal, bassoon
Amy J. Yang, piano

Concerto in A minor, RV 497 — Antonio Vivaldi (1678–1741)

Allegro molto
Andante molto
Allegro

Wade Coufal, bassoon
Eunice Kim, violin
Marié Rossano, violin
Shuangshuang Liu, viola
Rainer Eudeikis, cello
Xavier Foley, double bass
Bryan Anderson, harpsichord

INTERMISSION

Sonata in G major, Op. 168 — Camille Saint-Saëns (1835–1921)

Allegretto moderato
Allegro scherzando
Molto adagio—Allegro moderato

Sonata, Op. 71 — Charles Koechlin (1867–1950)

Andante moderato
Nocturne
Final

Wade Coufal, bassoon
Amy J. Yang, piano

Sonatine for Piano — Maurice Ravel (1875–1937)

Arr. Carlos Salzedo

Modéré
Mouvement de menuet
Animè

Niles Watson, flute
Wade Coufal, bassoon
Elizabeth White Clark, harp

"Café 1930" from *Histoire du tango* Astor Piazzolla (1921–92)

Wade Coufal, bassoon
Jiyeon Kim, guitar

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010. Wade is the Edwin B. Garrigues Annual Fellow.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Rainer Eudeikis, from Denver, is a student of Carter Brey and Peter Wiley and entered Curtis in 2013

Xavier Foley, from Marietta, Ga., is a student of Edgar Meyer and Harold Robinson and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—JiHyun Wu, harp
Saturday, May 4 at 3 p.m.
Field Concert Hall

Works by Bach, Debussy, Hasslmans, Renié, and Tailleferre

Deans' Honors Recital, Part One
Friday, May 9 at 5:15 p.m.
Field Concert Hall

Works by Prokofiev, Sampson, and Stucky

Deans' Honors Recital, Part Two
Friday, May 9 at 8 p.m.
Field Concert Hall

Works by Bach, Barber, Kramarchuk, Penderecki, and Ravel

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-THIRD STUDENT RECITAL
Graduation Recital—Jihyun Wu, harp
Sunday, May 4 at 3 p.m.
Field Concert Hall

◆

Suite in E minor for Lute, BWV 996 — Johann Sebastian Bach (1685–1750)
Transc. Marie-Claire Jamet
- Prélude
- Allemande
- Courante
- Sarabande
- Bourée
- Gigue

Sonate pour harpe — Germaine Tailleferre (1892–1983)
- Allegretto
- Lento
- Perpetuum mobile

Legende d'apres Les Elfes de Leconte de Lisle — Henriette Renié (1875–1956)

Jihyun Wu, harp

INTERMISSION

***La source*, Op. 44** — Alphonse Hasslmans (1845–1912)

"La Fille aux cheveux de lin" from Preludes, Book I — Claude Debussy (1862–1918)

Jihyun Wu, harp

Danses sacrée et profane

Danse sacrée: Très modéré

Danse profane: Modéré

Jihyun Wu, harp
Ji-Won Song, violin
Anna Filochowska, violin
Sung Jin Lee, viola
Youna Choi, cello

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Jihyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010. Jihyun is the Marilyn Costello Memorial Fellow.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Anna Filochowska, from Warsaw, Poland, is a student of Aaron Rosand and entered Curtis in 2013.

Sung Jin Lee, from Seoul, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Deans' Honors Recital, Part One
Friday, May 9 at 5:15 p.m.
Field Concert Hall

Prokofiev	**Sonata No. 7 in B-flat major, Op. 83** Wei Luo, piano
Sampson	***Morning Music*** Diana Wensley, trumpet Nozomi Imamura, trumpet Dana Cullen, horn Samuel Armstrong, trombone Lee Jarzembak, tuba
Stucky	***The Stars and the Roses*** Roy Hage, tenor Patrick Williams, flute Slavko Popovic, clarinet Shannon Lee, violin Arlen Hlusko, cello Kate Liu, piano Ted Babcock, percussion

Deans' Honors Recital, Part Two
Friday, May 9 at 8 p.m.
Field Concert Hall

Bach	**Brandenburg Concerto No.5 in D Major, BWV 1050** Patrick Williams, flute Eunice Kim, violin Bryan Anderson, harpsichord Lifan Zhu, violin Daniel Hanul Lee, viola John-Henry Crawford, cello Nathaniel West, double bass
Barber	***Hermit Songs*, Op. 29** Sarah Shafer, soprano Mikael Eliasen, piano
Kramarchuk	***Winter Winds*** Niles Watson, flute Corbin Stair, oboe Slavko Popovic, clarinet Catherine Chen, bassoon Sarah Boxmeyer, horn
Penderecki	**Duo Concertante** Eunice Kim, violin Robin Kesselman, double bass
Ravel	**Introduction et allegro** Elizabeth White Clark, harp Patrick Williams, flute Slavko Popovic, clarinet Abigail Fayette, violin Gergana Haralampieva, violin Yoshihiko Nakano, viola Will Chow, cello

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CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FOURTH STUDENT RECITAL
Deans' Honors Recital, Part One
Friday, May 9 at 5:15 p.m.
Field Concert Hall

◆

The Stars and the Roses — Steven Stucky (b. 1949)

Roy Hage, tenor
Patrick Williams, flute
Slavko Popovic, clarinet
Shannon Lee, violin
Arlen Hlusko, cello
Kate Liu, piano
Ted Babcock, percussion

This commission was supported by a grant from the Musical Fund Society of Philadelphia.

Sonata No. 7 in B-flat major, Op. 83 — Sergey Prokofiev (1891–1953)

Allegro inquieto
Andante caloroso
Precipitato

Wei Luo, piano

Morning Music — David Sampson (b. 1951)

Diana Wensley, trumpet
Nozomi Imamura, trumpet
Dana Cullen, horn
Samuel Armstrong, trombone
Lee Jarzembak, tuba

◆

This evening's recital will be presented without intermission.
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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Samuel Armstrong, from Los Angeles, is a student of Matthew Vaughn and entered Curtis in 2013.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Roy Hage, from Winchester, Mass., is a student of Laura Brooks Rice and entered Curtis in 2012.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Deans' Honors Recital, Part Two
Friday, May 9 at 8 p.m.
Field Concert Hall

Bach — **Brandenburg Concerto No.5 in D Major, BWV 1050**
Patrick Williams, flute
Eunice Kim, violin
Bryan Anderson, harpsichord
Lifan Zhu, violin
Daniel Hanul Lee, viola
John-Henry Crawford, cello
Nathaniel West, double bass

Barber — ***Hermit Songs*, Op. 29**
Sarah Shafer, soprano
Mikael Eliasen, piano

Kramarchuk	***Winter Winds***
	Niles Watson, flute
	Corbin Stair, oboe
	Slavko Popovic, clarinet
	Catherine Chen, bassoon
	Sarah Boxmeyer, horn
Penderecki	**Duo Concertante**
	Eunice Kim, violin
	Robin Kesselman, double bass
Ravel	**Introduction et allegro**
	Elizabeth White Clark, harp
	Patrick Williams, flute
	Slavko Popovic, clarinet
	Abigail Fayette, violin
	Gergana Haralampieva, violin
	Yoshihiko Nakano, viola
	Will Chow, cello

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CURTIS
INSTITUTE OF MUSIC

NINETY-FOURTH STUDENT RECITAL
Deans' Honors Recital, Part One
Friday, May 9 at 5:15 p.m.
Field Concert Hall

The Stars and the Roses
Music by Steven Stucky
Text based on poems by Czesław Miłosz

Happiness
From *King Popiel and Other Poems*

How warm the light! From the glowing bay
The masts like spruce, repose of the ropes
In the morning mist. Where a stream trickles
Into the sea, by a small bridge—a flute,
Farther, under the arch of ancient ruins
You see a few tiny walking figures.
One wears a red kerchief. There are trees,
Ramparts, and mountains at an early hour.

The Sun
From *The World*, in "Rescue"

All colors come from the sun. And it does not have
Any particular color, for it contains them all.
And the whole Earth is like a poem
While the sun above represents the artist.
Whoever wants to paint the variegated world
Let him never look straight up at the sun
Or he will lose the memory of things he has seen.
Only burning tears will stay in his eyes.
Let him kneel down, lower his face to the grass,
And look at light reflected by the ground.
There he will find everything we have lost:
The stars and the roses, the dusks and the dawns.

The Bird Kingdom
From *The World*, in "Rescue"

Flying high the heavy wood grouse
Slash the forest sky with their wings
And a pigeon returns to its airy wilderness
And a raven gleams with airplane steel.
What is the earth for them? A lake of darkness.
It has been swallowed by the night forever.
They, above the dark as above black waves,
Have their homes and islands, saved by the light.
If they groom their long feathers with their beaks
And drop one of them, it floats a long time
Before it reaches the bottom of the lake
And brushes someone's face, bringing news
From a world that is bright, beautiful, warm and free.

CURTIS
INSTITUTE OF MUSIC

2013–14 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FIFTH STUDENT RECITAL
Deans' Honors Recital, Part Two
Friday, May 9 at 8 p.m.
Field Concert Hall

◆

Duo Concertante — Krzysztof Penderecki (b. 1933)

Eunice Kim, violin
Robin Kesselman, double bass

Winter Winds — Katerina Kramarchuk ('12) (b. 1988)

Niles Watson, flute
Corbin Stair, oboe
Slavko Popovic, clarinet
Catherine Chen, bassoon
Sarah Boxmeyer, horn

This commission was supported by grants from the Musical Fund Society of Philadelphia and the Women's Philharmonic Advocacy.

***Hermit Songs*, Op. 29** — Samuel Barber ('34) (1910–81)

At Saint Patrick's Purgatory
Church Bell at Night
Saint Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

Sarah Shafer, soprano
Mikael Eliasen, piano

INTERMISSION

Introduction et allegro — Maurice Ravel (1875–1937)

Elizabeth White Clark, harp
Patrick Williams, flute
Slavko Popovic, clarinet
Abigail Fayette, violin
Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Will Chow, cello

Brandenburg Concerto No. 5 in D Major, BWV 1050 — Johann Sebastian Bach (1685–1750)

Allegro
Affettuoso
Allegro

Patrick Williams, flute
Eunice Kim, violin
Bryan Anderson, harpsichord
Lifan Zhu, violin
Daniel Hanul Lee, viola
John-Henry Crawford, cello
Nathaniel West, double bass

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

◆

This is the final recital of 2013–14. The Curtis Student Recital Series will resume on Friday, October 17, 2014 in Field Concert Hall. This summer find ways to listen and watch Curtis performances online at www.curtis.edu/multimedia. Visit www.curtis.edu/calendar for more information about next season.

NINETY-FIFTH STUDENT RECITAL
Deans' Honors Recital, Part Two
Friday, May 9 at 8 p.m.
Field Concert Hall

***Hermit Songs*, Op. 29**
Music by Samue Barber—Anonymous Irish Texts

At Saint Patrick's Purgatory
Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bewailing your sores and your wounds,
but not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O only begotten Son by whom all men were made,
who shunned not the death by three wounds, pity me
on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

Church Bell at Night
Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
than be with a light and foolish woman.

Saint Ita's Vision
"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

The Heavenly Banquet
I would like to have the men of Heaven in my own house;
with vats of good cheer laid out for them.
I would like to have the three Mary's,
their fame is so great.
I would like people from every corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

The Crucifixion
At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Sea-snatch

It has broken us, it has crushed us,
it has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us,
it has drowned us, O King of the starbright Kingdom
of Heaven!

Promiscuity

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep alone.

The Monk and His Cat

Pangur, white Pangur,
How happy we are
Alone together, scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together, scholar and cat.

The Praises of God

How foolish the man who does not raise
His voice and praise with joyful words,
As he alone can, Heaven's High King.
To whom the light birds with no soul but air,
All day, everywhere laudations sing.

The Desire for Hermitage

Ah! To be all alone in a little cell
with nobody near me;
beloved that pilgrimage before the last pilgrimage to
death.
Singing the passing hours to cloudy Heaven;
Feeding upon dry bread and water from the cold
spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! To be all alone in a little cell, to be alone, all
alone:
Alone I came into the world
alone I shall go from it.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jeffrey Lang and Jennifer Montone and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Robin Kesselman, from Chicago, is a student of Edgar Meyer and Harold Robinson, and entered Curtis in 2013.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Slavko Popovic, from Hamilton, Ontario, is a student of Donald Montanaro and entered Curtis in 2013.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Robinson and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Mikael Eliasen, artistic director of the Curtis Opera Theatre and the Hirsig Family Head-of-Department Chair in Vocal Studies

If students study with more than one faculty member, their teachers are listed alphabetically.

Neither hinders the other;

CURTIS
INSTITUTE OF MUSIC

EIGHTY-FIRST COMMENCEMENT AND CONFERRING OF DEGREES

Field Concert Hall
Saturday, May 10, 2014
11:00 a.m.

The Star-Spangled Banner

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

Graduation Marshals

Ashley Hsu
Daniel Hsu
Laura Park
Corbin Stair

Order of Ceremony

PRELUDE

Concerto in B-flat major, Op. 4, No. 2 — George Frideric Handel (1685–1759)

A tempo ordinario e staccato
Allegro
Adagio e staccato
Allegro, ma non presto

PROCESSIONAL

"Rigaudon" from *Idomenée* — André Campra (1660–1744)

Gordon Turk ('71), organ

NATIONAL ANTHEM

"The Star-Spangled Banner"

ADDRESSES

Introduced by Roberto Díaz (Viola '84), president

Elizabeth White Clark and Patrick Williams, graduating students

Yannick Nézet-Séguin, music director of the Philadelphia Orchestra and mentor conductor at the Curtis Institute of Music

CONFERRING OF HONORARY DEGREES

by H. F. "Gerry" Lenfest, chairman

Doctor of Music (Honoris Causa)
Yannick Nézet-Séguin
Donald Montanaro (Clarinet '54)

PRESENTATION OF LIFETIME ACHIEVEMENT AWARD

Presented to Eleanor Sokoloff (Piano '38) in recognition of her 78 years as a dedicated and inspiring member of the Curtis faculty and in celebration of her 100th birthday

Excerpts from *Mrs. Sokoloff*, a tribute to her life and influence by filmmaker D'Arcy Marsh, with major support from the Curtis Institute of Music, the Mary Louise Curtis Bok Foundation, and many other friends

PRESENTATION OF AWARDS AND PRIZES

by Roberto Díaz (Viola '84), president; Mikael Eliasen, dean of vocal studies; and David Ludwig (Composition '01), dean of artistic programs

Joan Hutton Landis Award for Excellence in Academics

Named for emerita faculty member Joan Hutton Landis, who, as chair of the Liberal Arts Department for 24 years, was an inspiring teacher, mentor, and avid supporter of young musicians' careers

Nathaniel West (Double Bass)

Edward Aldwell Award for Excellence in Musical Studies

Established in honor of Edward Aldwell (1938–2006), a brilliant performing artist, master teacher, and gifted author of music textbooks, who served on the Curtis Musical Studies Department faculty for 35 years

Keith Davis Buncke (Bassoon)

Charles Miller Prize: The Fritz Kreisler Award

Created by longtime Curtis patron Charles Miller to honor outstanding musicians through named prizes—the Fritz Kreisler Award for violin, the Sergei Rachmaninoff Award for piano, and the Alfredo Casella Award for composition—awarded on a rotating basis to students who have excelled in these areas

Katya Poplyansky (Violin)

Milka Violin Artist Prize

Supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy to recognize a graduating violinist committed to participating in international violin competitions during the year after graduation

Eunice Kim (Violin)

Angelo Sylvestro Festorazzi Scholarships
Established by the estate of Marguerite Festorazzi to recognize promising voice students

Jazimina V. C. MacNeil (Opera)

Jarrett Lee Ott (Opera)

Richard F. Gold Career Grant
Established by the late Richard F. Gold to assist gifted young American singers in the establishment of their operatic careers, and given annually by the Shoshana Foundation

Sarah Shafer (Opera)

INTERLUDE

***Gymnopédie* No. 1** — Erik Satie (1866–1925)

Gordon Turk ('71), organ

AWARDING OF DIPLOMAS AND CONFERRING OF DEGREES IN COURSE

by Roberto Díaz (Viola '84), president and Paul Bryan (Trombone '93), dean of faculty and students; assisted by Laurel Grady, associate dean of student services and international student affairs

Diploma

Composition

Riho Esko Maimets

Organ

Thomas Michael Sheehan

Guitar

Louis-Xavier Barrette

Gideon Andrew Whitehead

Violin

Luosha Fang

Viola
Daniel Hanul Lee
Alex Link
Shuangshuang Liu

Cello
Rainer Joseph Eudeikis

Bassoon
Keith Davis Buncke

Horn
Austin Larson
Levente Varga (in absentia)

Trumpet
Diana Kristine Wensley

String Quartet in Residence
Dover Quartet (in absentia)

Bachelor of Music
Voice
Jonathan Ryan McCullough

Violin
Eunice Kim
Katya Poplyansky
Lifan Zhu

Cello
John-Henry Crawford

Double Bass
Timothy Dilenschneider
Nathaniel West

Harp
Elizabeth White Clark
Jihyun Wu

Flute
Patrick Vincent Williams
Moonyoung Yoon

Oboe
Alexander Vvedenskiy

Clarinet
Stanislav Chernyshev

Bassoon
Wade Anthony Coufal

Horn
Sarah Anne Boxmeyer

Certificate of Professional Studies
Opera
Spencer Alexander Lang
Lin Shi

Master of Music in Opera
Jazimina V. C. MacNeil
Jarrett Lee Ott
Sarah Louise Shafer

WELCOME TO THE NEW ALUMNI

Stanford Thompson (Trumpet '09)

CLOSING REMARKS

Roberto Díaz (Viola '84), president

RECESSIONAL AND POSTLUDE

Voluntary in D major, Op. 7, No. 5 — John Stanley (1712–86)

Gordon Turk ('71), organ

CURTIS
INSTITUTE OF MUSIC

CURTIS ON TOUR PREVIEW

The Four Seasons

Tuesday, July 15 at 6 p.m.
Field Concert Hall

Le quattro stagioni Antonio Vivaldi
(The Four Seasons) (1678–1741)

Concerto in E major for Violin and Strings, RV 269 ("Spring")
Allegro
Largo
Allegro

Jung Min Choi, violin

Concerto in G minor for Violin and Strings, RV 315 ("Summer")
Allegro non molto—Allegro
Adagio
Presto

Nadir Khashimov, violin

Concerto in F major for Violin and Strings, RV 293 ("Autumn")
Allegro
Adagio molto
Allegro

Ye-Rang Kim, violin

Concerto in F minor for Violin and Strings, RV 297 ("Winter")
Allegro non molto
Largo
Allegro

Marié Rossano, violin
Curtis Chamber Ensemble

INTERMISSION

Cuatro estaciones porteñas
(The Four Seasons of Buenos Aires)
Arr. Leonid Desyatnikov

Astor Piazzolla
(1921–92)

Primavera porteña
Verano porteño
Otoño porteño
Invierno porteño

Elissa Lee Koljonen, violin
Curtis Chamber Ensemble

CURTIS CHAMBER ENSEMBLE

Violin
Jung Min Choi
Nadir Khashimov
Ye-Rang Kim
Shannon Lee
Marié Rossano

Viola
Thomas Bandar
Ren Martin-Doike

Cello
John-Henry Crawford
Andres Sanchez

Double Bass
Timothy Dilenschneider

Harpsichord
Steven Lin

PERFORMERS

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Timothy Dilenschneider, from Glenmoore, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2008.

Steven Lin, from Los Angeles, is a student of Robert McDonald and entered Curtis in 2013.

Shannon Lee, from Plano, Tex., is a student of Ida Kavafian and Arnold Steinhardt, and entered Curtis in 2013.

Ren Martin-Doike, from Honolulu, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Andres Sanchez, from Lansdale, Pa., is a student of Peter Wiley and entered Curtis in 2013.

Thomas Bandar, a graduate of the Cleveland Institute of Music and the University of Denver, is assistant dean of residence life at Curtis.

Elissa Lee Koljonen (Violin '94) earned a bachelor of music at Curtis, where she studied with Aaron Rosand.

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